

MACHINE KNITTING MONTHLY

July-August 1998
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from Eileen Metcalf

Including

TO&FRO

The friendly magazine that welcomes all machine knitters

Machine Knitting's best-loved magazine for quality features by the UK's leading experts:-

Maggie Andrews • Diane Bennett • Beka Knits • Carl Boyd • Pat Coulston • Doris Coutts • Mary Dowse •
Maggie Dyke • Beryl Jarvis • Debbie Kendall • Ann Kite • Joan Lafferty • Andy Levick • Terry Mason •
Eileen Metcalf • Nina Miklin • Jo Newton • Willow Tree Designs • Jan Wright •



Contents

Dear Readers,

Almost everyone in machine knitting is aware that the craft today is not nearly so popular as it was a decade ago. Many companies and shops connected with machine knitting have closed down and it's becoming increasingly difficult to find machines and accessories; yarn and spares; help, guidance and tuition - all of which were readily available not so very long ago. The large knitting exhibitions, which once thrilled us and gave us so much, are now increasingly filled with crafts and products of little interest to machine knitters.

In the mid to late 80s, machine knitters had an insatiable appetite for new machines and more sophisticated equipment. Manufacturers and publishers did all they could to satisfy that need and produced machines and accessories, magazines and pattern books in abundance - with at least one new magazine or collection of patterns on sale, through the newstrade alone, each week of the year!

These days, it's hard to find a copy of any machine knitting magazine in a newsagent's shop! When I talk to knitters, I find that readers of **Machine Knitting Monthly** and **To & Fro** are often faced with a hard choice.

"I can't afford both. I'd really like to read that article, but I prefer these patterns for my machine. Both are good, so which one do I buy?" "I can never find it in the shops, it's like gold dust - but I'm afraid I can't afford a subscription, so I go without." "I've always liked it for the articles, but I like to look through before I buy and my shop will only get it to order."

We all know that stockists of knitting machines and yarn are declining and, as dedicated machine knitters ourselves, the contributors and I have been looking closely and thinking very carefully about our special craft. All of us care very deeply about the industry and our greatest wish is either to bring about a revival in the craft, which is still much enjoyed - or at least maintain the present level of interest with no further decline. Not only have we spoken to each other, but we've also listened to the views expressed by readers and club members. Without a doubt, the overwhelming opinion is that no-one wants to see either the craft or the magazines fade away completely.

We have looked to the future and decided to bring together the two sister magazines. You'll notice on our cover that we say "including" **To & Fro** - and that's what we shall do each month. So often it's true that you do see one title "incorporating" another for a month or two before disappearing forever - our plans are different! **Machine Knitting Monthly** readers will find all the usual names and articles at **Machine Knitting Monthly** and **To & Fro** readers fear not! Our contributors and features at the back - and this is the way it will stay! Our only exception this month is that Ann Kite's "Teach In" article has been replaced by her Summer Video Offer, which is now also available to **To & Fro** readers. As several of our contributors have "two hats", because they write for both magazines, we've decided they'll swap hats from time to time. For example, this month the article from Pat Coulston is on the E6000, next month she goes back to "Question Time". Diane Bennett has DesignaKnit queries from you this time, but she has none for next month - unless you put pen to paper quickly!

So far as I know, it's the first time that two machine knitting magazines have been rolled into one, but with each retaining its own identity ... there's a first time for everything, isn't there? I'm very much aware that **To & Fro** is a special magazine, greatly loved by its readers and contributors. So, the back of our new magazine will remain **To & Fro**, with the same friendly articles and Reader's Contributions. Please keep sending in your letters and patterns as you have always done and I'll try and include as many as possible each month. That way, we really will keep the **To & Fro** spirit and machine knitting alive!

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Matt Smith
Subscriptions Manager
Carole Billam

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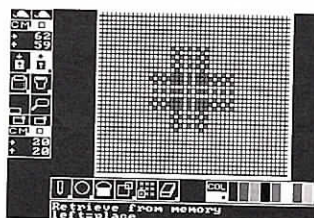
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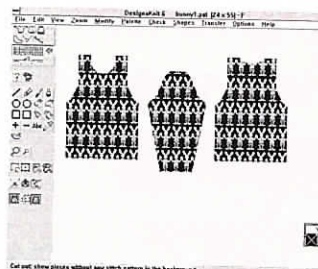
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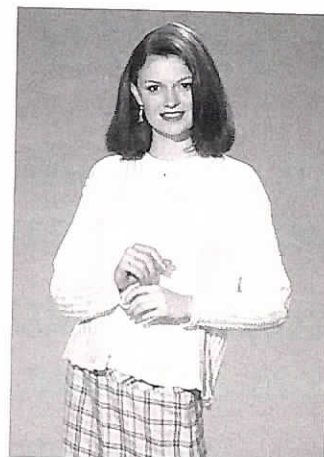
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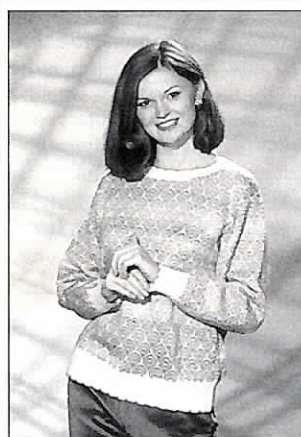
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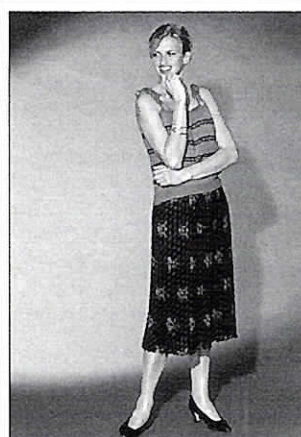
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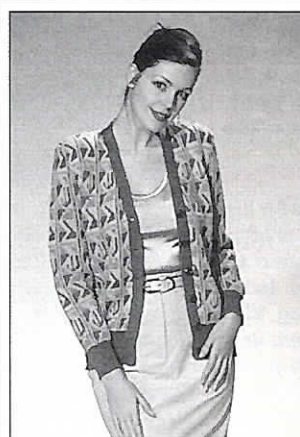
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Maidenhead
Berkshire SL6 8YX
Tel: (01628) 783080
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Regular Contributors

Maggie Andrews	Diane Bennett
Beka Knits	Carl Boyd
Pat Coulston	Doris Coutts
Frank Dineen	Mary Dowse
Maggie Dyke	Audrey Harrison
Beryl Jarvis	Debbie Kendall
Ann Kite	Joan Lafferty
Andy Levick	Terry Mason
Betty Meeds	Eileen Metcalf
Nina Miklin	Jo Newton
Willow Tree Designs	Jan Wright

Looking to the Future...

"As dedicated machine knitters, the contributors and I have been looking closely and thinking very carefully about our special craft" **Anne Smith**

Machine knitting has always been a craft for devotees and enthusiasts and, for many years, **Machine Knitting Monthly** and **To & Fro** have had a special place in the hearts and knitting rooms of most machine knitters. **To & Fro** was started as a postal knitting club, back in 1978, when there was virtually nothing available at all for machine knitters. In the early days, it was home produced, mailed out to club members - first six and then four times a year - and became much loved by all who read it. For 20 years, **To & Fro** has always been very special for those knitters who joined the friendly postal knitting club and exchanged news, views, patterns and ideas long before there were glossy magazines for machine knitters. Many of the original contributors still continue to write for the magazine.

Machine Knitting Monthly has never been "just a pattern book". From the very first issue in April 1986, it has not only included patterns but also the latest features, news and in-depth articles from this country's leading experts. Between them, these two magazines contain articles and patterns from virtually every leading machine knitting specialist writer and designer in the UK. Where else can you find this level of expertise?

Maggie Andrews, Malcolm Beddow of Willow Tree Knitwear, Kathy Haynes and Betty Manwaring of Beka Knits and Carl Boyd are some of this country's leading designers and their designs appear regularly in the magazine. Carl makes a guest appearance from time to time and we have two exclusive Carl Boyd designs for you in the September and October issues.

Diane Bennett is one of the original contributors to **Machine Knitting Monthly**. Together with **Doris Coutts**, she was also deeply involved with **To & Fro** in its early days, writing as Co-

Editor of the **To & Fro Electronic Mini Club**, which published its first Newsletter in July 1982. Diane is now a writer with worldwide renown and an acknowledged expert on Brother machines and DesignaKnit. We are very fortunate that Diane still finds time to write for us each month.

Pat Coulston worked for **Metropolitan** in Poole, Dorset and has been a writer and devotee of **To & Fro** since it began in 1978. Pat is our machine knitting expert with a vast knowledge of both Japanese and Passap machines. Her E6000 Correspondence Course is highly commended and praised by all those who have undertaken it. Pat is one of the most popular writers in both **Machine Knitting Monthly** and **To & Fro** and she'll continue to write for us to help ALL machine knitters.

Doris Coutts has also been a writer and devotee of **To & Fro** since it began. She has almost completed a major series in **To & Fro** on the ribbing attachment and will then move on to double bed machines. With all her wealth of knowledge, we are immensely pleased that Doris will become our feature writer for Passap People on Duomatic machines.

Frank Dineen is well-liked for his witty articles and general chat in his **Knitter's Browse** column in **To & Fro**. He has also been instrumental in founding **The Guild of Machine Knitters** and works tirelessly to establish the Guild - in between writing his column for us!

Mary Dowse is probably the most revered machine knitwear designer in this country. Her vast knowledge has been acquired after a lifetime spent in the industry and she's still second to no-one we know for her fashion forecasts. Her designs and ideas are still wonderfully vibrant and she has a dedicated

readership in both magazines. Her following in **To & Fro** is especially keen, as she helps knitters to use even the most basic machines for an up-to-date look that's both flattering and **Big & Beautiful**.

Without question, **Maggie Dyke** is this country's leading expert on Silver Reed machines. Maggie will continue to provide amazing inspiration for knitters with these wonderful machines, with her monthly contributions and we're most grateful for the continued support we receive from Silver Knitting Machines.

Beryl Jarvis has written for **To & Fro** for a long time and has a

very special interest in nurturing all new machine knitters. Through her classes, Info Sheets and articles, she gives every help and encouragement to knitters at all levels of expertise and will continue to help beginners and improvers to acquire new skills.

Debbie Kendall is the leading expert in her field. She not only helps knitters at home to acquire Cut and Sew skills, but is also happy to pass on her wealth of knowledge on the subject to our readers. Her Correspondence Courses are easy to follow and well acclaimed and her style of presentation is especially helpful to beginners.

From Pat Coulston

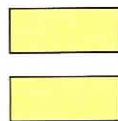
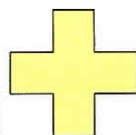
The very words **To & Fro** mean so much to me, as I had the privilege of being there and watching its very birth back in May 1978 when **Carol Williams, Jane Anthony, Sue Harris and Raymonde** were its midwives. It grew in strength and became loved by all who read it, supported it and came to its many "At Home's" which, in turn, gave birth to the modern machine knitting exhibition of today.

However, dark days were ahead and when **Metropolitan**, based in Dorset, was sold in 1989, **To & Fro** limped on. To its rescue came **Anne Smith** of **Machine Knitting Monthly** who, in 1990, purchased it and has been running it ever since. How can we, the **To & Fro** "faithful", ever thank her enough for this rescue?

Time moved on and the 1990s, as we all know, has become very hard for all who are in the machine knitting business. We have lost so many shops and stores that it is quite depressing. **Machine Knitting Monthly** and **To & Fro** have held their heads up high during this difficult time. Anne, despite tremendous problems through ill health and difficult family circumstances, has not only kept the magazines going, but produced them both to their usual very high standard.

Nothing stands still - and if it does, it gets annihilated. Anne has been looking to the future and, with clarity of vision, has decided that now is the time for both these wonderful magazines to come together in marriage. Instead of being published individually, from September this year they will appear together, hand-in-hand, as one issue. They will continue to appear together and **Anne will not let To & Fro be absorbed** - remember, this is a marriage!

So, as a reader and writer of **Machine Knitting Monthly** and a worker, writer and devotee of **To & Fro** since its beginning, I wish our new magazine every happiness and success in the future. Do join us!



Ann Kite needs no introduction to a machine knitter. Her pioneering and award-winning videos have made world-class instruction available to every machine knitter for over a decade. Her attention to meticulous, step-by-step tuition has brought her worldwide praise and she shares her expertise with us each month.

A contributor from the first issue, Joan Lafferty's monthly column is the first stop in both *Machine Knitting Monthly* and *To & Fro* for almost every reader. Whether you're a new knitter or "old hand", you can bet your bottom dollar that Joan has already "been there, done it and got the video"! Although she suffers from glaucoma, as long as her "good" eye gives her no more trouble, she hopes to be able to "keep knitting - and writing - for us for a bit longer", she says!

Has any other knitter and writer worked so steadfastly for all Passap people than Andrea Levick? Known to all of her close friends as Andy, she has "flown the flag" for Passap knitters for very many years and her forthright manner and candid opinions have been instrumental in giving a much higher profile to these machines. Her *Talking Passap* articles in *To & Fro* are of tremendous interest to all Passap knitters who are searching for down-to-earth advice, helpful hints and value-for-money patterns and books. Although her health is not wonderful at present, we wish her better and hope she'll be able to continue her contributions for us for a long time to come.

Over the years, Terry Mason's computer programmes have probably become the most widely used of all charting software, as happy knitters in many countries can testify. His wide experience in the knitting industry is shared with *To & Fro* readers each month in *Terry's Corner* - and he even gives us lottery ticket programmes, too!

Newest contributor to *Machine Knitting Monthly* is Eileen Metcalf of Metbury Designs. Eileen has just started a major series for all our Passap and Pfaff knitters on *Creation 6*.

Second to none for her designing skills and beautiful yarn is Nina Miklin and *Machine Knitting Monthly* is extremely fortunate to be able to feature a selection of Nina's exclusive designs throughout the year. Nina is presently working on a new collection for the autumn and winter.

Jo Newton is one of the few designers now remaining who produces individual design sheets for both 24 and 60 stitch pattern repeats. As a contributor to *Machine Knitting Monthly*, Jo offers knitters a huge selection of delightful motifs. Her special interest is in nature studies and sports and her latest undertaking in the magazine is her *Alphabet Series* in *Picture Parade*. Jo is also happy to undertake special commissions for a wide variety of subjects - a superb service that machine knitters are still fortunate to enjoy!

In *Machine Knitting Monthly*, we have tremendous support for all Singer owners from Woolley

From Diane Bennett

The first piece I ever wrote for publication was in *To & Fro* and I have been associated with the magazine for a very long time. I have also written for *Machine Knitting Monthly* since it began, so for me it is fitting that the two should be merged as one magazine to cater for the needs of the machine knitter as we head into the new millennium. Machine knitting is alive and well - that message has been loud and clear, especially at the "machine knitting only" shows, but things cannot stay the same. We must be prepared to accept change and the amalgamation of the two magazines is the right way forward. I do hope that readers of both magazines will join me in giving whole-hearted support to the new venture.

Soft Ware. Now working closely together with Jan Wright, Woolley Soft Ware contributes articles and patterns especially for Singer knitters each month and are always pleased to help our readers in any way that they can.

Presently, all the efforts and expertise of our staff and contributors are divided - whilst we try and cater for the special needs of each group of readers. We all came together in one glorious celebration of machine knitting, back at Summerbee School last March, when we organised **Machine Knitting LIVE!**

The overwhelming success of the weekend came from the joint co-operation of everyone working on both magazines and, since then, we've all wondered if we should join forces permanently?

By so doing, we should have one great magazine with virtually every leading contributor in the land? It would mean that all your favourite names from *Machine Knitting Monthly* and *To & Fro Machine Knitting* - the "cream" of machine knitting - would be together in one superb magazine which would also include the very best machine knitting designs.

These days, it's hard to find a copy of any machine knitting magazine in a newsagent's shop!

There's still a great deal of enjoyment to be had from machine knitting and although new knitters are joining us, our numbers have greatly dwindled in past years. To keep the craft viable, we must combine our strengths and each do as much as we can to keep machine knitting alive.

I do hope that you'll join me in looking forward to a bright, new future in machine knitting with a superb magazine coming your way each month. On behalf of all the staff and contributors, we send you our very best wishes and hope that, together, we can bring you a magazine not to be missed. ■



A TO & FRO FEATURE

Diane's A

The first time Diane Bennett saw a designs for an electronic knitting machine was amazed at how it was possible to put a large amount of information on a small area of less than 10 cm square!

MACHINE KNITTING MONTHLY

From Beryl Jarvis

Good luck to Anne and all the team at **Machine Knitting Monthly** and **To & Fro**. At exhibitions I have recently attended, I have met many who have said, "I am only a beginner", or, "I have only just bought my machine". So, there are new knitters out there! Let us all give them encouragement and help with a new-look magazine - whilst not forgetting all those machine knitters who have enjoyed the craft for many years.

From Frank Dineen

You will all now know of Anne's decision to bring together **Machine Knitting Monthly** and **To & Fro**. When Anne first informed me of her intention well, like Queen Victoria, I was not amused - but then I began to think about it. Why not? When I talk to knitters I find that readers of both magazines are often faced with a hard choice ... I can't afford both ... but both are so good, which one do I buy? Now your problem is solved. Two for the price of one!

So that is the "up side". What about the "down side"? (It's a public school, isn't it? Now come, come Frank ... this is serious. Any more jokes like that and Anne will make you write "I love my To & Fro" five hundred times!) As I was saying. The down side is that you still get me - and you only get one slice of Joan Lafferty. There, there - no snuffling in the sherry. Sadly, into everyone's life a little rain must fall! You have made a sensible decision, Anne; be assured that you will have my total support!

From Doris Coutts

Congratulations to Anne and her staff on conceiving the idea of merging the two sister magazines. They each complement the other so, having merged them, you - the reader - will get the best of both worlds. We need your support, your queries and requests for articles - as we always have done. I hope, together, we'll go from strength to strength - I know we shall have a joint magazine to be proud of.

Including

TO & FRO

The friendly magazine that welcomes all machine knitters

...Looking to the Future

From Joan Lafferty

What a good idea to put **Machine Knitting Monthly** and **To & Fro** together. This way readers will get the best of both worlds and more ideas can be exchanged between us. I do hope that you will all write in with your patterns, tips and knitting techniques - the more of us contribute, the stronger our craft becomes!

From Terry Mason

May I congratulate you on deciding to combine **To & Fro** with **Machine Knitting Monthly**. Both are excellent magazines in their own right, but of different character - both sides of which are of real interest to today's dedicated home machine knitter. I am no longer an active knitter, but still keep in touch with machine knitters through my computer programs and articles in **To & Fro**. I have been involved with machine knitting for over 20 years and have seen the changes in the magazines.

The earlier magazines contained many patterns, mostly of classic styles, with Fair Isle and tuck patterns relying on the punchcard. How many of us can remember the old Knitmaster 305 or the Brother 588, with its eight buttons and lace carriage. I liked those machines! There were even simpler models, like the Knitmaster 250, but today, machines have become sophisticated and, unfortunately to my mind, much more expensive. I feel this must have played some part in the decline of home machine knitting.

There may be fewer knitters, but the great many which remain now want something more special. They have become more interested in knitting as a creative art and are attending day and evening classes or special courses run by private experts. The clubs still seem to be well supported and home knitters have always been a special breed - only too ready to share their experiences with others, in a friendly way.

So, today's knitters may still want patterns, but at the same time, appreciate useful articles and the means of having some contact with one and another. **Machine Knitting Monthly** has been renowned for the former and **To & Fro** for the latter, which is why I feel that combining the two is an excellent idea.

Looking back over the history of machine knitting, the manufacturers have provided the tools and the spinners have provided the materials, but much of the credit for its development must go to the "little people". By these, I mean those who run clubs and classes, who go to clubs to demonstrate, have written books and patterns and developed ancillary equipment. These little people (and may I put myself amongst them) rely on magazines to publicise and support their efforts.

There have been great changes in the publication of all magazines in recent years, as shown by the extensive shelf space taken up by them. Perhaps we are in danger of being lost amongst them, but we need our magazines to keep us in touch. We must work hard to keep them and combining the two styles in one publication should greatly help us. I wish the magazine every success. Kindest regards and good luck.



Nina Miklin's Diary for September 1998

YARN FAIR & LECTURE

NORTH OF ENGLAND/SCOTLAND on Sunday 20 September

At the kind invitation of Mrs. M. Hirst of the Botcherby Machine Knitting Club I am holding an OPEN DAY/YARN FAIR on Sunday 20 September 1998 in Carlisle. (This YARN FAIR is preceded by a ONE DAY - KNIT TO FINISH Course for the Botcherby Machine Knitting Club).

The YARN FAIR will take place in the big hall at the Community Centre and thus enable me to display the complete range of yarns and garment samples. This event will also be the first showing of all the latest colours and qualities selected from the international 1998/99 fashion range on my recent trip to Italy.

All books in the KNIT TO FINISH series and the patterns for all garments on display will be available.

FREE ADMISSION. No booking required. **VENUE:** The Botcherby Community Centre, Victoria Road, Botcherby, Carlisle (approximately 1 Mile off the M6, Junction 43, near Tesco). **Opening times:** 10am to 4pm.

MACHINE KNITTING MADE EASY

One Day **B I G S C R E E N** Finishing Course

IN **CENTRAL LONDON** on Tuesday 29 September

A unique ONE DAY-KNIT TO FINISH course entirely devoted to knitting and finishing techniques THAT WILL ENSURE A PROFESSIONAL LOOKING GARMENT.

At this Course I will show you how easy it is to achieve a perfect finish for all your necklines, set-in sleeves, conventional and classic shaped shoulders, front bands and buttonholes, including flawlessly matching seams for single and double bed fabrics.

This One Day course is suitable for beginners and advanced knitters alike, covering single and double bed knitting.

You will also have the chance (*if you wish*) to try your hand on finishing a seam yourself. The knitted swatches for this exercise will be supplied by me and are yours to take home.

All instructions are simultaneously explained and shown on the BIG SCREEN.

Course Fee: £36.00 inclusive of all materials.

VENUE: The Victory Services Club, 63-79 Seymour Street, Marble Arch, London W2. **Course Time:** 10am to 4pm.

To reserve a place please write to Nina A. Miklin, P O Box 1720, London W9 1TT enclosing the Course Fee of £35.00, or telephone Nina on 0171 286 1532 for Credit Card bookings.

ANNUAL YARN FAIR & LECTURE LAUNCH OF NEW DESIGNS, QUALITIES AND COLOURS

IN **CENTRAL LONDON** on Wednesday 30 September

The complete range of Italian Designer Yarns will be on sale in all the LATEST FASHION COLOURS, together with NEW QUALITIES and Special Offers for Cashmere blends and other luxurious yarns. There will also be a wide variety of garment samples on display with patterns available for each.

This event will also be the Launch of two NEW DESIGNS in the DESIGNER COLLECTION.

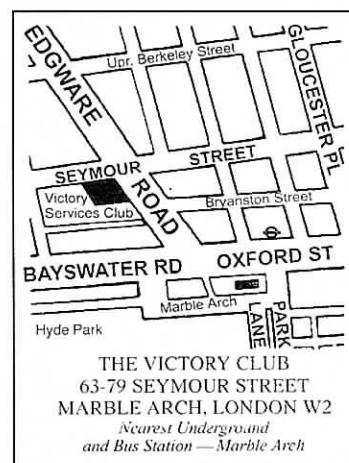
There will also be a Sale of Ex-Display Samples with prices starting from £15.00 per garment. Also available of course will be all Books in the KNIT TO FINISH series with some of the sample swatches featured in these books on view.

The Lecture on 'Finishing of Knitwear' will take place at 1.30 pm.

This Yarn Fair is supported by Machine Knitting Monthly and I am also joined this year by Wooley Softwear, Elaine Cater, Jan Wright, Barbara Faulkner and Irene Krieger (see opposite page).

FREE ADMISSION. No booking required. **Opening times:** 10am - 4pm.

VENUE: The Victory Services Club, Marble Arch, London W2



If you would like to take part in both events in Central London overnight accommodation can be arranged for yourself and a non-knitting partner at the Club for £25.50 per person per night. The Club also has two extremely reasonably priced Restaurants and a Bars.

Should you require further information on any of the above events please contact Nina on 0171 286 1532 or write to: Nina A. Miklin, P O Box 1720, London W9 1TT

News Line

PRACTICAL IDEAS FOR KNITTING CLUBS

If you run a knitting club, or are thinking of starting one, **Practical Ideas for Machine Knitting Clubs** is essential reading. It's been written by **Anne Kent** who runs several very successful clubs and classes for machine knitters.

Anne has written the book especially for club leaders knowing, that even in the best-run clubs, there always seems to come a time when ideas are needed for the next meeting. She gives a detailed explanation to help you organise a knitting demonstration, including hand-outs - which may be photocopied for club members.

She offers suggestions on how to organise a demonstration at a club meeting and includes knitting instructions for single bed, Japanese machines. There are lots of interesting general topics to whet your appetite

including hems that stay flat, plus "Beginners' Spots" and competitions.

No club leader should be without **Practical Ideas for Machine Knitting Clubs**. It costs £11.00 plus 50p postage and packing and can be obtained from:-

Anne Kent
23 Springfield
EAST GRINSTEAD
West Sussex RH19 2RT
Tel:- 01342-313562

THE JUST KNITTING SHOW

Don't forget to make a diary date for **The Just Knitting Show**, which is to be held at the Thornbury Leisure Centre, near Bristol. Kathryn Smeaton is organising the show and was devastated and sorry that she had to cancel the exhibition last year.

The decision was taken out of her hands by South Gloucestershire Council, who decided on

the Wednesday morning before the show, to close Thornbury Leisure Centre as a mark of respect on the day of the funeral of the Princess of Wales.

The date this year is Saturday 5th September and opening times are 10.00 am to 5.00 pm. There will be lots to see and buy - and it promises to include everything for the machine knitting enthusiast and beginner! There will be guest lectures during the day, given by **Kate Arklay**, **Beryl Jarvis** and **Sylvia Wynn**. The admission fee includes free entry to the talks and it costs £3.00 Adults (£2.50 for Senior Citizens) in advance or £4.00 Adults (£3.50 for Senior Citizens) on the door. Postal applications close on 22nd August 1998.

There will be plenty of free car parking, hot and cold drinks and snacks. You can also take along your own refreshments - there's plenty of seating available! Although the venue is big - approximately the size of two sports' halls - fire regulations must limit numbers, so to be sure of entry please buy your ticket in advance.

If you can't get away without bringing the family, there are plenty of facilities in the leisure centre including swimming, squash and badminton. More details can be obtained from Thornbury Leisure Centre direct on 01454-865777. There's also the

Wildfowl and Wetlands Trust at Slimbridge, about ten miles along the A38 and the telephone number for further information is 01453-890065. All ticket applications for the show can be obtained from:-

Kathryn Smeaton
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Charfield
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Gloucestershire GL12 8LT
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ONE DAY FINISHING COURSE

Nina Miklin is holding another unique, one-day course that's devoted entirely to knitting and finishing techniques. The **Knit To Finish** course is enhanced by "big screen" viewing, to ensure that all participants have a wonderful view. If you long to produce a professional-looking garment, but have never quite achieved the perfect look, this course is a must! Nina will show you how to achieve a perfect finish for ecklines, set-in sleeves, conventional and classic-shaped shoulders, front bands and buttonholes - including flawlessly matching seams for single and double bed fabrics.

Nina supplies all the knitted swatches for the exercise, they are included in the fee and are yours to take home - but please bring along your own favourite tapestry needle! Brief course notes will be supplied and Nina will ensure that there is sufficient

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FIBREART International '99

FIBREART '99

We've received some information of special interest to our readers "over the pond". The **Fibrearts Guild of Pittsburgh Inc** announces the 16th biennial exhibition - **Fibrearts International '99** from 9th September to 31st October 1999. The exhibition will be held at The Pittsburgh Centre for the Arts and The Society for Contemporary Crafts - two prestigious galleries in Pittsburgh, Pennsylvania.

The jurors will be Jason Pollen, Rebecca Stevens and Bhakti Zeik

and the slide deadline is 12th February 1999. The entry fee is \$28.00 (US Dollars) for up to three entries and there should be two slides per entry - one overall view and one detail.

Entry forms can be obtained by sending a stamped and self-addressed envelope to:-

Sharon Keech
310 South Linden Avenue
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time after each of her demonstrations to make your own notes. The course is suitable for beginners and advanced knitters alike and will cover single and double bed knitting. The fee is just £36 and is inclusive of all materials and here are the course details:-

Date:- 29th September 1998.
Time:- 10.00 am to 4.00 pm.
Venue:- The Victory Services Club, 63-79 Seymour Street, Marble Arch, London W2.

NINA MIKLIN GOES NORTH!

Nina is visiting the **Botcherby Machine Knitting Club**, in Carlisle in September. Members will be taking part in Nina's **One Day Knit To Finish** course on the Saturday, after which Nina will be holding an **Open Day and Yarn Fair** on **Sunday 20th September 1998** in Carlisle.

The Yarn Fair will take place in the **Big Hall** at the **Community Centre** and the complete range

of Nina Miklin yarns and garment samples will be displayed. All Nina's **Knit To Finish** series of books and the patterns for all the garments on display will also be available and a lecture on **Finishing Of Knitwear** will take place at 1.00 pm. Admission is free, no booking is required.

Date:- 20th September 1998.
Time:- 10.00 am to 4.00 pm.
Venue:- Botcherby Community Centre, Victoria Road, Botcherby, Carlisle (approximately one mile from Junction 43 on the M6).

ANNUAL YARN FAIR

Nina will be launching her new designs, qualities and colours in Central London on Wednesday 30th September 1998 at her Yarn Fair. The event will take place at the **Victory Services Club, Marble Arch, London**. Nina will also be holding a one-day finishing course on the Tuesday preceding the Yarn Fair and accommodation can be arranged

in the club for knitters and a non-knitting partner for just £25.50 per person per night.

Nina's complete range of yarns and garment samples will be displayed, together with all of the latest colours and qualities she selected from the International 1998/1999 fashion range on her recent trip to Italy. She will launch two new designs in the **Designer Collection** range and there will be an **Ex-Display Sample Sale** with prices starting as low as £15.00 per garment. All the books in the **Knit To Finish** series will be available, with all the patterns for her designs. The event will be supported by **Machine Knitting Monthly** and joined by some of the leading names in machine knitting including:-

- **Woolley Soft Ware** demonstrating the **Singer 9000** and **624**.
- **Elaine Cater** with her innovative patterns for the garter carriage and slip stitch designs.

- **Barbara Faulkner** with her knitwear designs and patterns.
- **Jan Wright** the expert designer and leading authority on **Hague Linkers**.

The Yarn Fair is a unique opportunity to stock up on yarns and patterns for the coming season Admission is free and no booking is required. Nina will also give you details about the club and a map showing how to get there if you write to her.

Date:- 30th September 1998.
Time:- 10.00 am to 4.00 pm.
Venue:- The Victory Services Club, 63-79 Seymour Street, Marble Arch, London W2.

For further information, please telephone Nina or write to her at the following address:-

Nina Miklin
PO Box 1720
LONDON W9 1TT
Tel:- 0171-286 1532 ■

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Latch On

When **Joan Lafferty** comes to write an article, she usually go over what she has knitted in the last few weeks. This month, all that she can say is ... it wasn't a lot!

We had a lovely March (well, part of it) which meant the garden called. Then I went to stay with my daughter for the Easter period and although I took some hand knitting, I didn't lift a needle - she saw to that - but it was nice to be waited on!

So I have been knitting dolls' clothes since I came home. No, I didn't have a pattern and no, for once I didn't draw it out on my Knit Leader! If those of you who fainted have now come round, I didn't do it altogether by guess work. I did have a tension piece to hand in the pink yarn I was

using, so I wrapped this around the doll and counted the number of stitches that were surplus. (It's easier than counting the number required - because, of course, the tension piece is 60 stitches wide!)

I was asked to make a vest and knickers plus a dress and cardigan, together with bootees and a hat. The doll is 15 inches tall, has auburn hair and eyes that open and shut, with lashes that I envy! She belongs to a Play Group and fortunately I was given her before the kiddies had made her dirty and dishevelled. In fact, I shall be sorry to see her go!

Having decided the number of stitches for the vest and knickers, it was fairly easy to count (on my tension piece) how many rows I would need. The thing I dislike about dressing dolls is the fact that they have large, unbending heads and enormous hands, which do not fold up like ours do. So, I made two square pieces for the back and front of the vest and I must confess I took it off the machine on to hand knitting needles, casting off the middle stitches and knitting about five rows on five stitches for the shoulders. Remember the doll has a large head! A line of double crochet and the vest was done and it went over the head nicely.

tension 10 - a tip here. If you slacken the tension on the yarn by feeding through the fingers, it is possible to get a looser stitch. I latched off and fortunately the knickers fitted nicely. I didn't even do a line of double crochet round the legs, because time was pressing and the little dears in the Play Group do not appreciate these finer points of garment construction!

The more boring parts of the work done, I let my imagination run riot a bit for the dress. Having got the number of stitches right for the vest, I decided the bodice of the dress would need about four more on the back and the front. So I doubled this number for the skirt.

The little dears in the Play Group do not appreciate these finer points of garment construction!

I had a guess at the knickers - I cast on in rib, using two stitches more than for the vest, knitted four rows, then a row of holes (for elastic) and four more rows. Again I guessed the depth - and I do mean "guessed" I didn't even count on my tension piece. From past experience I knew I should cast off one stitch each end until I had a very few stitches (about five) and then immediately cast on again one stitch each end until I had the "number" I first thought of, a few straight rows to match the first part, then, of course, I had to do the rib and holes as at the beginning.

I hate having to transfer from stocking stitch for rib; having a transfer carriage for the opposite action, I do not take kindly to having to use the double ended bodkin. (This is one aspect of the Singer machines that really appeals to me - their transfer carriage does both actions). I did transfer the stitches to the main bed and knitted one row at

I had already decided that I would do a shell edging in crochet round the neck and armholes, but did I want to do it round the edge of the skirt? "No", I decided. Instead I made sort of shell shape in rib. This means casting on in the usual way, knitting one row then set to "hold" on the main bed. Push out every 4th needle on the main bed and knit three rows. Cancel "hold" and knit two rows. I then repeated this, giving me a total of ten rows for the bottom of the skirt.

When the work is off the machine this rib can be gently steamed and the "shells" pulled down slightly. A pretty finish which is very easy to knit. Again I guessed the number of rows to the waist and I here I must confess I rather overdid things. The skirt comes to her ankles, partly due to my steaming. But I guess the children won't be critical - I only hope the Leader is of like mind!

I needed to decrease every other stitch for the waist. The "experts" tell you to take off on waste yarn and replace, putting two stitches

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on each needle. I find this can be difficult, the waste yarn gets in the way. So I transfer the main stitches on to every other needle and knit one row in main yarn. Then take off on waste yarn. It is much easier to pick up the single stitches to replace them. Unravel the waste yarn and if the garment is "special", also unravel the last row knitted in main yarn. and continue with the knitting.

My doll's dress wasn't all that "special", so I left the last row, which was, of course, a little loose. This would have been an advantage had I been going to thread a piece of ribbon through, but I decided against such a nicety - children at Play Group are no respecter of doll's clothes!

I had been asked to knit a hat, since the doll was not an obvious "baby", more a toddler, but I decided that a beret would be pulled off, tossed about and would either get lost or get so dirty and dishevelled that it would not longer be acceptable. Equally, a baby-type bonnet would not be right for my toddler, so I decided on a "poke" bonnet, with a crochet frill which would stand up all round her face. I had knitted one of these recently for another doll and had my notes to hand, so this was easy.

The back of the cardigan was simple - just a couple of stitches more than I used for the bodice of the dress, with eight rows rib and two rows more than the bodice itself, I took the whole thing off on waste yarn - no need to shape the eight shoulder stitches that I calculated would be right for a doll. Then the part I dislike most - a little arithmetic.

Had I been doing this for a person, rather than a doll, I would have used squared paper, noting the number of rows from waist to shoulder, then marking the number of shoulder stitches.

A straight line up the front where the buttons are to come, then a diagonal from this point to shoulder. This involves a lot of counting, but it does work - I used to use this method before the advent of the charting devices.

It was slightly easier with my dolly cardigan. I had made a note of the number of rows I knitted for the back; I knitted about 10 rows straight, then took this number away from the first number - even I can deduct ten without much effort! I then took off eight for the number of shoulder stitches and it was not much of a problem to work out how often to decrease the number left.

Again, by guesswork, I knitted the buttonhole band. When I am making baby cardigans I use 13 stitches, making six buttonholes every ten rows. I decided that eleven stitches would be best for my doll, with three buttonholes every six rows. In fact I could probably have done with four buttonholes, but when I had finished the low "V" neck was deep enough to display one of the buttons that I put on the dress.

Finally, the booties. Again I chickened out; I have made baby booties on the machine in the past, but they are a bit difficult because stitches need to be picked up all round the foot, which means a lot of stretching of the work. With my small garments I figured that it would not stretch, so I knitted them by hand, calculating the number of stitches and glancing at a hand knitting pattern for the proportions of foot to leg. A crochet chain with tassels completed the booties.

I mentioned the buttons earlier. By this time it was Sunday evening and I was to deliver the doll on Monday, so I

had a hasty search of my button box. I found three small buttons for the cardigan and three slightly larger for the dress. I have got loads of odd buttons, but none were the right size or number. Doesn't this always happen?

So I had to take the cardigan buttons from a card I had bought for my more sophisticated baby cardigans and the only ones that were large enough for the dress were white with black Pandas on them - also bought for children's wear. However, they had to be used and when the Play Group Leader saw the doll

she exclaimed, "Oh, look, buttons with Teddy Bears". I didn't correct her and I wasn't particularly surprised, because people often look at the buttons first and the knitting of the garment next. I suppose it means there is no obvious mistake in the knitting!

Please don't write and ask for the patterns - my notes are very incomplete! I hope I have pleased the ladies (or even men!) who won't use a charting device at any price! But even with all this guess work I couldn't do without my old faithful tension piece! ■

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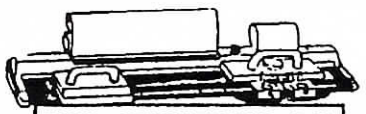
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Pick-Rib Sweater

Designed by Jocelyn Ridout

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge machines with an SRP 60N ribber with Auto-set lever for pick-rib. Owners of other machines should follow instructions for manual pick-rib.

MATERIALS

Celandine Brodie Silk.

1 x 500 g cone in main shade (MY).

GARMENT WEIGHT

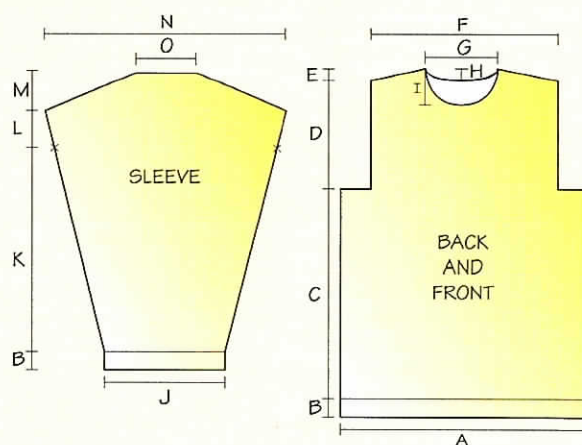
Finished garment in first size weighs 405 g.

The fibre content of this yarn is 38% Linen, 34% Silk, 28% Cotton. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel:- 01943-604440.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

Diagrams



A = 51.5 [53.5, 56.5, 60.5, 62.5] cm
B = 3 cm
C = 41 cm
D = 21 [22, 23, 24, 25] cm
E = 2 [2, 2, 2.5, 2.5] cm
F = 35.5 [37.5, 38.5, 40.5, 40.5] cm
G = 16 [16, 16.5, 17, 17] cm
H = 3 [3, 3, 3.5, 3.5] cm

I = 8 [8, 8, 8.5, 8.5] cm
J = 22.5 [22.5, 23.5, 24.5, 25.5] cm
K = 40.5 [40.5, 39.5, 38.5, 37.5] cm
L = 8 [8, 9, 10, 11] cm
M = 8 [8, 8, 9.5, 10.5] cm
N = 43 [44, 45.5, 47, 49] cm
O = 14 [14.5, 16, 16.5, 15.5] cm

DIAGRAM 1
H5
|| • || • ||
|| • || • ||

DIAGRAM 2
H6
|| • || • ||
• || • || •

DIAGRAM 3
P6
|| • || • ||
• • • • •

DIAGRAM 4
H6
|| • || • || • ||
|| • || • || • ||

Knitting Instructions

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 102 [106, 112, 120, 124] cm, 40½ [42, 44½, 47½, 49] in.

Length to shoulder 65 [66, 67, 68, 69] cm, 25½ [26, 26½, 27, 27½] in.

Sleeve seam 43.5 [43.5, 42.5, 41.5, 40.5] cm, 17½ [17½, 16½, 16½, 16] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over 2x1 pick-rib (tension dial setting approximately 6/6). You should wash and dry the swatch before measuring.

KNITTING NOTES

a) We used ribber side of knitting as right side of garment.

b) When casting off or decreasing sts, push the appropriate empty Ns on main bed from NWP to WP and transfer the appropriate sts from the ribber to the empty main bed Ns before casting off.

c) When increasing, keep to the needle setting.

d) When using low tensions on welts, cuffs and neckband, push Ns to HP and set carriage to knit back to WP. This will make it easier to knit the row.

BACK

With the carriage at the left and ribber on H5, push 77 [80, 85, 91, 94] Ns at left and 78 [81, 85, 91, 94] Ns at right of centre 0 on main bed to WP. 155 161, 170, 182, 188] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as

diagram 1. Using MT-6/MT-6 and MY, cast on. Using MT-4/MT-4, K 2 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as diagram 2. Set RC at 000. K 2 rows. Using MT-2/MT-2, K 14 rows. Set ribber to P6. Transfer sts for 2x1 rib as diagram 3. Set RC at 000. Using MT/MT, cont in pick-rib *.

SHAPE ARMHOLES

Cast off 24 [24, 27, 30, 33] sts at beg of next 2 rows. 107 [113, 116, 122, 122] sts **.

K 90 [94, 98, 102, 106] rows. RC shows 277 [281, 285, 289, 293].

SHAPE NECK

Note position in patt. Using a length of MY, cast off centre 11

[11, 12, 12, 12] sts. Push 48 [51, 52, 55, 55] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 8 sts at beg of next row, K 1 row. Cast off 4 [4, 4, 5, 5] sts at beg of next row.

SHAPE SHOULDER

Cast off 4 [4, 4, 2, 2] sts at beg of next row, 3 sts at beg of next row, 6 sts at beg of next row, 2 sts at beg of next row, 5 sts at beg of next row, 1 st at beg of next row, 5 sts at beg of next row, 1 st at beg of next row and 6 sts at beg of next row, K 1 row.

4TH AND 5TH SIZES

Cast off 4 sts at beg of next row, K 1 row.

ALL SIZES

Transfer sts to main bed. Cast off rem 3 [6, 7, 7, 7] sts.

With carriage at left and using a transfer tool, push Ns at right from HP to WP. Keeping patt correct, K 1 row. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to **.

K 68 [72, 76, 80, 84] rows. RC shows 255 [259, 263, 267, 271]. 26 rows less have been worked to shoulder than on back.

SHAPE NECK

Note position in patt. Using a length of MY, cast off centre 9 [9, 10, 10, 10] sts. Push 49 [52, 53, 56, 56] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 29 [32, 33, 35, 35] sts rem. K 4 [4, 4, 2, 2] rows.

SHAPE SHOULDER

Cast off 4 [4, 4, 2, 2] sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 6 sts at beg of next row, K 1 row.

4TH AND 5TH SIZES

Cast off 4 sts at beg of next row, K 1 row.

ALL SIZES

Transfer sts to main bed. Cast off rem 3 [6, 7, 7, 7] sts.

With carriage at left and using a transfer tool, push Ns at right from HP to WP. Keeping patt correct, K 1 row. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at left and ribber on H5, push 34 [34, 35, 37, 38] Ns at left and 34 [34, 36, 37, 39] Ns at right of centre 0 on main bed to WP. 68 [68, 71, 74, 77] Ns.

Work as for Back from * to *.

K 5 rows. Shape sides by inc 1 st at each end on next and every foll

6th row until there are 128 [130, 117, 118, 107] sts, then on every foll 6th [6th, 5th, 5th, 5th] row until there are 130 [132, 137, 142, 147] sts. K 33 [27, 31, 27, 29] rows. RC shows 219. You can adjust the length at this stage, if required.

SHAPE TOP

1ST, 2ND AND 3RD SIZES

** Cast off 2 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows.

Rep from ** 7 more times. Cast off 3 sts at beg of next 2 rows and dec 1 st at beg of foll 2 rows.

4TH AND 5TH SIZES

Cast off 3 sts at beg of next 4 rows and 2 sts at beg of foll 40 [44] rows.

ALL SIZES

Transfer sts to main bed. Cast off rem 42 [44, 49, 50, 47] sts. Place marker 8 [8, 9, 10, 11] cm down at each end (below top shaping).

NECKBAND

Join right shoulder seam. Push 142 [142, 146, 154, 154] Ns at centre of machine to WP. With right side facing, pick up 80 [80, 82, 86, 86] sts around front neck and 62 [62, 64, 68, 68] sts around back neck and place on to Ns. Set RC at 000. Using MT+1 and MY, K 1 row. Using MT, K 2 rows. Transfer sts for 2x2 rib as diagram 4. Using MT/MT, K 2 rows. Using MT-1/ MT-1, K 4 rows. Using MT-2/ MT-2, K 8

rows. Using MT-1/ MT-1, K 4 rows. Using MT/MT, K 2 rows. Transfer sts for st st. K 2 rows. Using MT+1, K 1 row. Using WY, K a few rows and release.

PRESSING

Wash and dry flat.

MAKING UP

Join left shoulder and neckband seam. Set in the sleeves, sewing rows above markers to cast off sts at armholes. Join the side and sleeve seams. Fold neckband in half to right side and then pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. ■



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22
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Cap Sleeve Tops

Designed by Jocelyn Ridout

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge machines with an SRP 60N ribber with Auto-set lever for pick-rib. Owners of other machines should follow instructions for manual pick-rib.

MATERIALS

Celandine Brodie Silk.

1 x 500 g cone in main colour (MY).

GARMENT WEIGHT

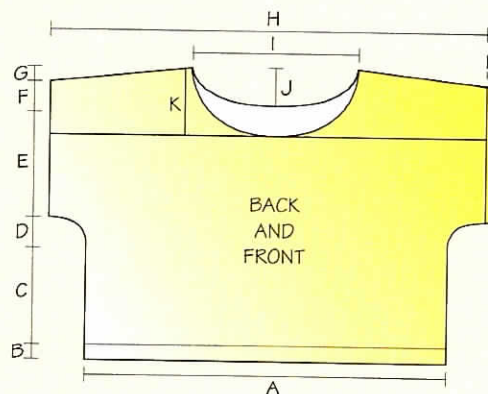
Finished garment of Version A in first size weighs 190 g and Version B in second size weighs 240 g.

The fibre content of this yarn is 38% Linen, 34% Silk, 28% Cotton. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel:- 01943-604440.

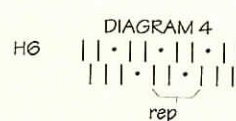
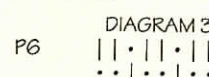
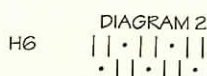
ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

Diagrams



A = 48.5 [50.5, 52.5, 56.5] cm	G = 4 [4, 5, 5] cm
B = 2 cm	H = 58.5 [60.5, 62.5, 66.5] cm
C = 15.5 cm (version A) or 25 cm (version B)	I = 20.5 [20.5, 20.5, 21] cm
D = 4 cm	J = 4.5 [4.5, 5.5, 6] cm
E = 14 cm	K = 8.5 [8.5, 9.5, 10] cm
F = 4.5 [4.5, 4.5, 5] cm	L = 1.5 cm



Knitting Instructions

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 96 [100, 104, 112] cm, 38 [39½, 41, 44½] in.

VERSION A

Length to shoulder 40 [40, 40, 40.5] cm, 15½ [15½, 15½, 16] in.

VERSION B

Length to shoulder 49.5 [49.5, 49.5, 50] cm, 19½ [19½, 19½, 19½] in.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over 2x1 pick-rib (tension dial setting approximately 6/6). Wash and dry swatch before measuring.

30 stitches and 40 rows to 10 cm, 4 in measured over 2x1 rib pattern (tension dial setting approximately 6/6). Wash and dry swatch before measuring.

KNITTING NOTES

- We used ribber side of knitting as right side of garment.
- When casting off or decreasing sts, push the appropriate empty

Ns on main bed from NWP to WP and transfer the appropriate sts from the ribber to the empty main bed Ns before casting off.

c) When increasing, keep to the needle setting.

d) When using low tensions on welts, sleeve bands and collar, push Ns to HP and set carriage to knit back to WP. This will make it easier to knit the row.

PICK-TRIB WITH AUTO-SET LEVER

Set ribber to knit pick-rib with Auto-set lever at 1. K 1 row to the left taking carriage pass the driving cam. Continue knitting passing the driving cam at left each time to activate the patterning.

MANUAL PICK-TRIB PATTERN

K 1 row to the left. Set main bed to knit throughout. * Set ribber to tuck in both directions, K 2 rows. Set ribber to knit, K 2 rows *. These 4 rows from * to * form patt.

BACK

With carriage at the left and ribber on H5, push 146 [152, 158, 170] Ns at centre of machine on main bed to WP. Push corre-

sponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 arrangement) as Diagram 1. Using MT-6/MT-6 and MY, cast on. Using MT-5/MT-5, K 2 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as Diagram 2.

Set RC at 000 and then, using MT-4/MT-4, K 2 rows. Using MT-2/MT-2, K 10 rows. Set ribber to P6. Transfer sts for 2x1 rib as Diagram 3. Set RC at 000 and then, using MT/ MT, cont in pick-rib.

VERSION A

K 70 rows.

VERSION B

K 114 rows.

BOTH VERSIONS

Set RC at 000.

SHAPE SLEEVES

Inc 1 st at each end on next and foll 4 alt rows, K 1 row. Cast on 2 sts at end of next 4 rows and 3 sts at end of next 4 rows. 176 [182, 188, 200] sts. K 63 rows. RC shows 81. Cancel pick-rib and cont in normal rib, retaining the needle setting *. K 16 rows.

SHAPE NECK

Using a length of MY, cast off centre 14 sts. Push 81 [84, 87, 93] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 9 [9, 8, 9] sts at beg of next row.

4TH SIZE

K 1 row. Cast off 5 sts at beg of next row.

ALL SIZES

SHAPE SHOULDER 1ST AND 2ND SIZES

Cast off 4 sts at beg of next row, 5 sts at beg of next row, 7 sts at beg of next row, 3 sts at beg of next row, 7 sts at beg of next row, 3 sts at beg of next row, 7 sts at beg of next row and 2 sts at beg of next row.

** Cast off 7 sts at beg of next row and then dec 1 st at beg of next row.

Rep from ** once more.

Cast off 7 sts at beg of next and foll alt row, K 1 row.

3RD SIZE

Cast off 5 sts at beg of next 2 rows, 6 sts at beg of next row, 4 sts at beg of next row, 6 sts at beg of



next row, 2 sts at beg of next row, 6 sts at beg of next row and 2 sts at beg of next row.

*** Cast off 6 sts at beg of next row and dec 1 st at beg of next row.

Rep from *** twice more. Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row.

4TH SIZE

Cast off 6 sts at beg of next row, 3 sts at beg of next row, 6 sts at beg of next row, 3 sts at beg of next row, 6 sts at beg of next row and then 2 sts at beg of next row.

**** Cast off 6 sts at beg of next row and dec 1 st at beg of next row.

Rep from **** twice more. Cast off 6 sts at beg of next and foll 3 alt rows, K 1 row.

ALL SIZES

Transfer sts to main bed. Cast off rem 4 [7, 4, 8] sts. With carriage at right and using a transfer tool, push Ns at right from HP to WP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to *.

18 [18, 18, 20] rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MY, cast off centre 18 sts. Push 79 [82, 85, 91] Ns at right to HP and cont on remaining sts for the first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 60 [63, 66, 71] sts rem.

SHAPE SHOULDER 1ST AND 2ND SIZES

Cast off 4 sts at beg of next row and dec 1 st at beg of next row. Cast off 7 sts at beg of next row and dec 1 st at beg of next row. Cast off 7 sts at beg of next row, K 1 row. Cast off 7 sts at beg of next row and dec 1 st at beg of next row. Cast off 7 sts at beg of next and foll 3 alt rows, K 1 row.

3RD AND 4TH SIZES

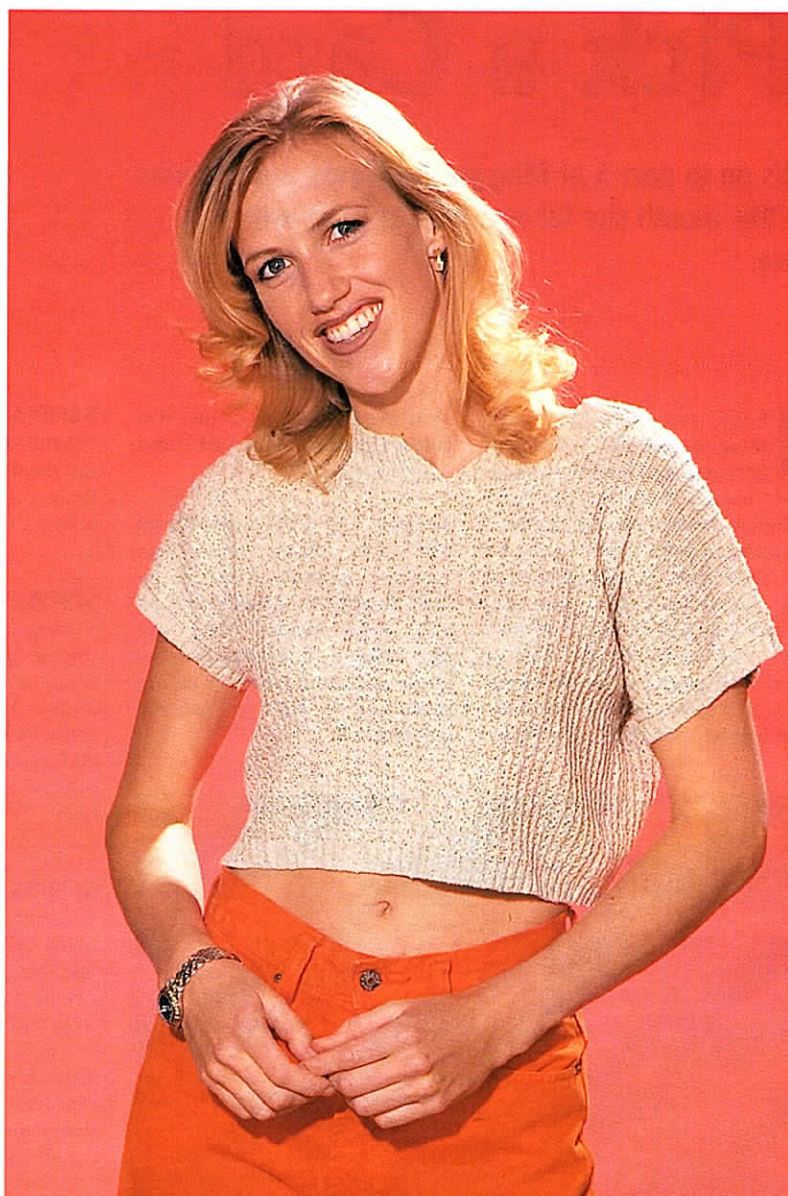
Cast off [5, 6] sts at beg of next row and dec 1 st at beg of next row. Cast off 6 sts at beg of next row and dec 1 st at beg of next row. Cast off 6 sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row and dec 1 st at beg of next row. Cast off 6 sts at beg of next and foll 5 alt rows, K 1 row.

ALL SIZES

Transfer sts to main bed. Cast off rem 4 [7, 4, 8] sts. With carriage at right and using a transfer tool, push Ns at right from HP to WP. Finish to correspond with first side reversing shaping.

SLEEVE BANDS

Join shoulder seams. With carriage at left and ribber on H5, push 116 [116, 116, 119] Ns on main bed to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as Diagram 1. Using MT-6/MT-6 and MY, cast on. Using MT-5/MT-5, K 2 tubular rows. Carriage is at right.



Set machine for 2x2 rib knitting as Diagram 2. Set RC at 000. Using MT-4/MT-4, K 2 rows. Using MT-2/MT-2, K 6 rows. Transfer sts for st st. Using MT, K 1 row. With wrong side facing, pick up sts along sleeve edge and place on to Ns. Using MT+4, K 1 row and then cast off with a latch tool.

COLLAR

With carriage at left and ribber on H5, push 152 [152, 158, 164] Ns on main bed to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as Diagram 1. Using MT-6/MT-6 and MY, cast on. Using MT-5/MT-5, K 2 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as Diagram 2. Push end Ns on ribber from NWP to WP as Diagram 4 to form double rib/full needle rib at ends.

Set RC at 000 and then, using MT-4/MT-4, K 2 rows. Using MT-3/MT-3, inc 1 st on each bed at each end on next row, K 1 row. Using MT-1/MT-1, K 1 row. Inc 1

st on each bed at each end on next row, K 2 rows. Using MT/MT, inc 1 st on each bed at each end on next and foll 3rd row, K 2 rows. Using MT+1/MT+1, inc 1 st on each bed at each end on next and foll 3rd row. Push empty Ns from NWP to WP on both beds. Set carriage to knit back to WP. Push Ns to HP. K 1 row. Set machine for tubular knitting and then K 2 rows. Knit 3 rows on ribber only. Using WY, K a few rows and then release from machine. Using MY, K 3 rows on main bed. Using WY, K a few rows and then release from machine.

PRESSING

Wash and dry flat. Lightly steam edging on collar.

MAKING UP

Join side and sleeve seams. Pin collar in position with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MY. Slip stitch remaining loops on inside. ■

Pick a Card

It's on to part 5 of **Maggie Andrews'** super series - this month she takes a look at tricks with Fair Isle.

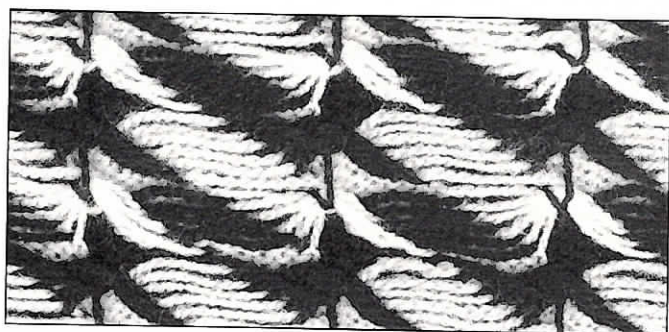
I hope you enjoyed experimenting with the assortment of repeat and border patterns last month. I expect you have already chosen one you like for a sweater or jacket! This month, it's Fair Isle again - although looking at the photographs, you may think I'm playing tricks on you! Yes, they are all Fair Isle, but I've waived a couple of magic wands - a latch tool and a transfer tool - and done tricks with the floats!

They are all worked in just two colours, main colour (MC) and contrast (C).

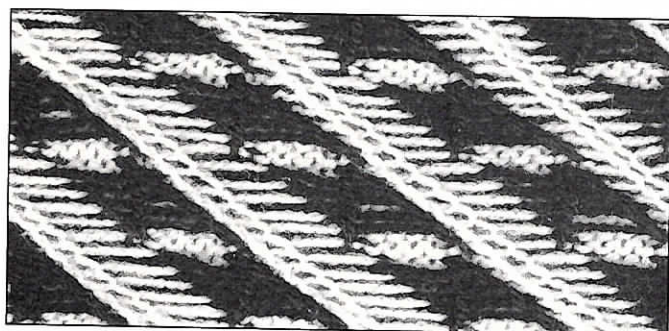
Samples 1 to 4 are knitted with the card rolling every row rotation; Samples 5 to 10 are knitted with the card locked on any row. Where you are instructed to latch up, use the latch tool and where you are instructed to pick up, use the transfer tool.



Sample 1



Sample 2



Sample 3

SAMPLE 1

* Using MC/C, knit 6 rows. Pick up the floats in C and place them on a needle directly above *. Repeat from * to *.

SAMPLE 2

* Using MC/C, knit 6 rows. Pick up the floats in C and place them on a needle directly above. Using MC/C, knit 6 rows. Pick up the floats in MC and place them on a needle directly above *. Repeat from * to *.

SAMPLE 3

* Using MC/C, knit 6 rows. Latch up each set of floats in C and hang the last loop on a needle directly above *. Repeat from * to *.

When the work is finished and removed from the machine, turn it upside down and latch up all the MC floats. Sew the last loop of each latched-up stripe to the top of the work.

SAMPLE 4

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on a needle directly above, then pick up all the C floats and hang them on a needle directly above *. Repeat from * to *.

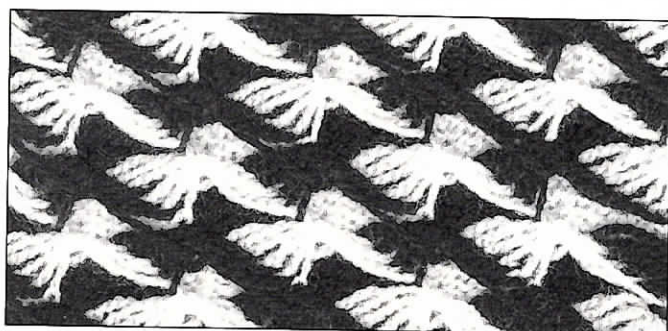
SAMPLE 5

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on to the two centre needles directly above *. Repeat from * to *.

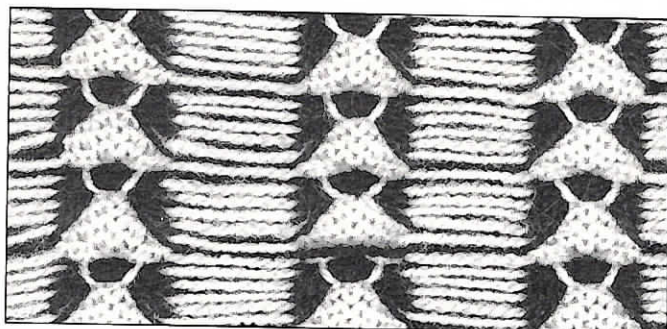
Be careful to pick up all the floats. If you look at the photograph, you will see that I have missed a few - so you can see for yourself how important it is to pick up every float!

SAMPLE 6

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on to the left hand needle of each stripe *. Repeat from * to *.



Sample 4



Sample 5

SAMPLE 7

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on to the two needles above. Using C/MC, knit 6 rows. Pick up all the MC floats and hang them on to the two needles above *. Repeat from * to *.

SAMPLE 8

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on to the two needles above. Pick up all the C floats and hang them on to the two needles above *. Repeat from * to *.

SAMPLE 9

* Using MC/C, knit 10 rows. Latch up each set of floats in C and hang last loop on a needle directly above. Using C/MC, K 10 rows. Latch up each set of floats in C and hang last loop on a needle directly above *. Repeat from * to *. (I call this the Eiffel Tower check!)

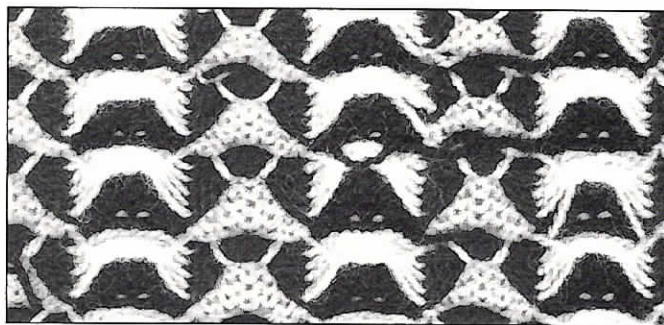
SAMPLE 10

* Using MC/C, knit 6 rows. Pick up all the MC floats and hang them on to the left hand needle of this stripe, then pick up all the C floats and hang them on to the right hand needle of this stripe. Using MC, knit two rows stocking stitch *. Repeat from * to *.

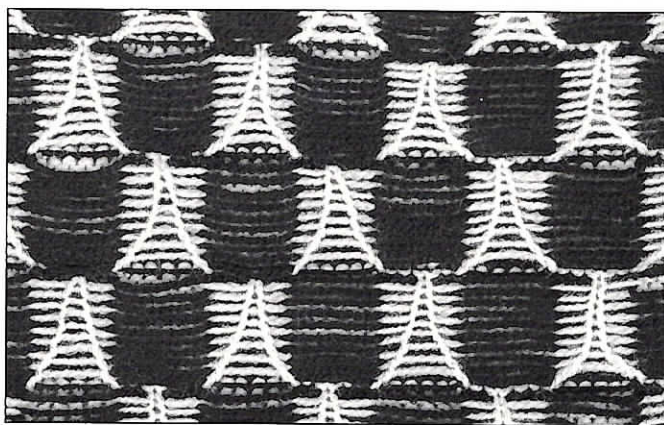
SAMPLE 10a

This is the reverse side of Sample 10 and is very attractive in its own right!

Each of these float ideas can be hung on any of the twelve needles in the pattern repeat, giving hundreds of variations. I'll now try this magic card on tuck, weave and punch lace - so watch out for next month's illusions! See you then - and in the meantime, Pick A Card and have fun. ■



Sample 8



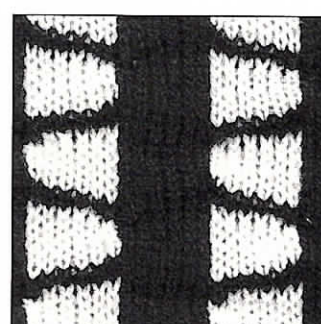
Sample 9



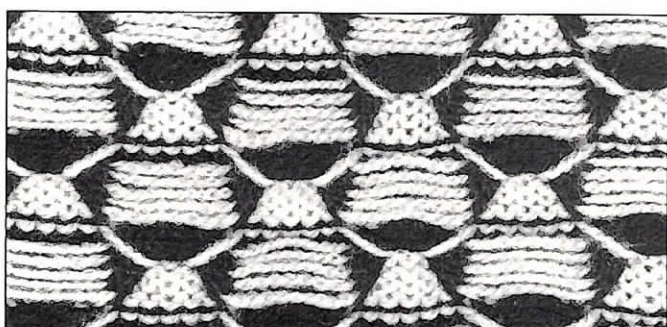
Sample 6



Sample 10



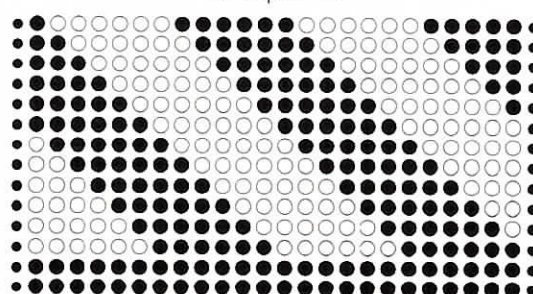
Sample 10a



Sample 7

Punchcard Chart

▲ Repeat ▲



Creation 6

Eileen Metcalf has two quick lessons for you this month, in which she'll show you exactly how to get into, out of and around Creation 6.

Getting in and out of Creation 6

Getting into Creation 6 is relatively easy, getting out of it is another matter. I have lost count of the number of desperate people who have rung to say "I am stuck in Creation 6". If you get stuck, please do not switch off the computer, that is not the answer.

First of all we will look at starting Creation 6. In Dos, from the Dos prompt (C:\) type `cd/crea` and press the return key. You will see `C:crea` on the screen. Next type `Creation` and press the return button. You will see on the screen `E6000?[com1]` or it may say `[com2]`. Press the return key.

Next you will see a large amount of writing on the screen, at the bottom it tells you to press any key to proceed. I usually press the spacebar.

The opening screen, as shown below, will then appear, but your Creation 6 might say Passap where mine says Pfaff. This screen will change, without any help from you, to the one shown in Figure 1.

On this picture you can see that "Design a Pattern" is in white, this means that this option is already selected for you and you just need to press the return key. You will now arrive at the main screen of Creation 6 (Figure 2).

You may wish to experiment in the program but when you have finished then you need to exit from the program.



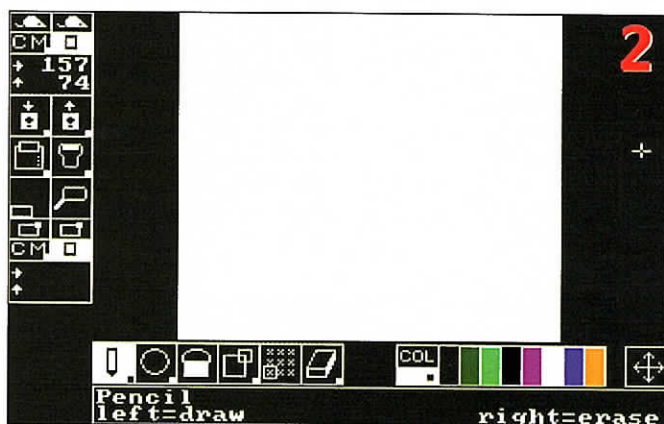
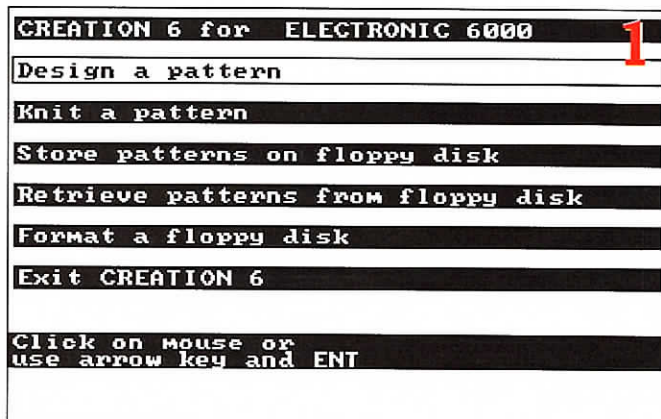
To leave Creation 6, click with your right mouse button on the eraser, which is situated near the bottom in the centre.



Another box will appear at the top of the screen with several more icons. The hexagon on the right is the one you need. Click with your right mouse button on this icon. At the bottom of the screen you will see the information box.

Exit to Menu ?
left=yes right=no

Click the left mouse button and you will see the opening screen again. Click with your left mouse button on Exit Creation 6. ■



PFAFF

CREATION 6

Viewing patterns

Go into Creation 6 until the main screen is showing. You are now ready to retrieve a pattern.

 On the left you will see the retrieve from disk icon:- Click with your left mouse button on the icon. The screen will change to the one shown in Figure 3.

You will see, almost in the middle of the screen, ME\XXX. Me is the directory which Creation 6 automatically shows every time you open the program. We made a new directory called Metbury. Use the backspace key (an arrow pointing to the left on your keyboard) to clear the ME\XXX. In its place type Metbury\. The line like this \ is essential.

 Now click with your left mouse button on the question mark at the top of the screen. A new box will then appear on the screen showing the files which are in the Metbury directory (see Figure 4). Click with your left mouse button on the file called TARTSW. The box shown in Figure 3 will appear on the screen again.

 Choose the retrieve icon again by clicking on it but this time it will be the one in the box. The box will disappear and you will be back to the normal Design a Pattern Screen.

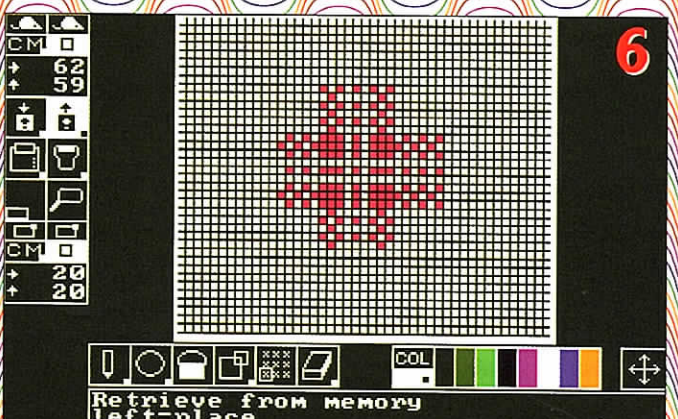
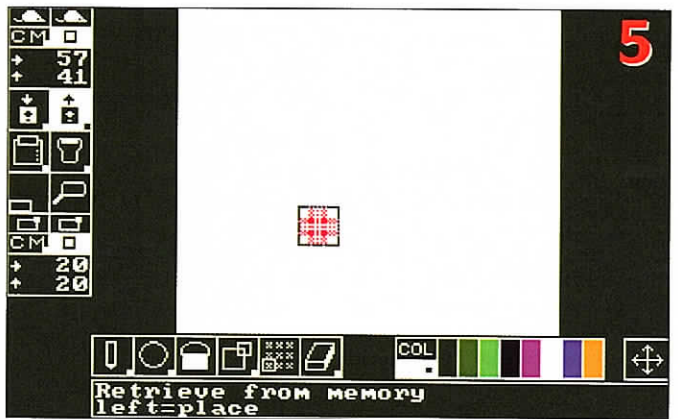
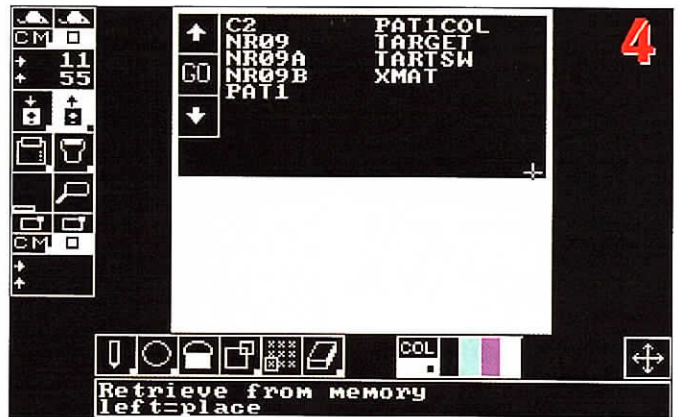
Now bring your cursor over the white space and you will see a box on the screen. Place this box in the centre of the screen and then click with your left mouse button.

Figure 5 shows the stitch pattern being placed on the screen. It is very small so you might like to see it in greater detail.

 Click with your left mouse button on the magnifying glass. Then bring the box which appears over the pattern and click again.

Now, in Figure 6, you can see the pattern magnified. To go back to the normal screen, press the magnifying glass icon again. ■

Edeery



DesignaKnit

Diane Bennett shows you the secrets of success when it comes to using this most popular and versatile knitting program.

Diane was with **DesignaKnit** at two recent very successful shows - our own **Machine Knitting LIVE!** at Summerbee, Bournemouth and the **Hush Knit** show at Nottingham. She met quite a few knitters, many of whom have had DesignaKnit for some time - but several who just have not mastered the program. So, both for the new owner and those who have had it for longer, let's look at the best way to start using the program.

DON'T TRY AND RUN BEFORE YOU CAN WALK!

We all do it - not just with DesignaKnit, but with the machine and accessories. One of the quickest ways of making you decide that you really did not want that new machine or colour changer or garter carriage or DesignaKnit and so on is to rush in and try things that are too complicated! When disaster strikes, it is all too easy to give up!

Even for those who carry on, attempting something which is too difficult - and having to give up - undermines your confidence. Take it slowly, one step at a time, gradually building up your ability and confidence and it won't be that long before you can widen your horizons.

It is rather frustrating for the experienced knitter to have to go back to the beginning with the computer and DesignaKnit, but for so many new DesignaKnit owners this is essential, because most new users are not only learning to use the program but also the computer ... not that much computer knowledge is required to run this very user-friendly program!

YOU ARE IN CHARGE

Who is the master (or should it be mistress?) in this new relationship between computer and knitter? It is all too easy to allow fear to dominate and let the computer have the upper hand. Computers are generally reliable and easy to use, so it is highly unlikely that anyone using

DesignaKnit or any other piece of good software and obeying a few simple rules will cause a disaster! You may get in a mess - but it is very unlikely that you will wipe all the data off the hard disk or any of the other disasters that new users seem to fear.

One of the most important things to remember is that the computer can't think, so it will do exactly what you tell it - and if that is wrong, it's not the computer that is at fault! However, we learn a great deal by our mistakes, very little by sitting in front of the computer and wondering what to do next - and nothing at all by giving up - so ALWAYS be prepared to experiment. Don't be afraid to try things - if they don't work, just start again and try a different way.

A FEW SIMPLE RULES...

Here are some rules to remember when using your computer.

- ① Start and close down the computer in the correct way. It is very important never to turn the computer off while running a program and especially not while running Windows - think of that as stepping off the top of a high building rather than using the lift.
- ② If the computer locks and nothing can be done, leave it for a short time to see if the problem will solve itself. If not, use the CONTROL, ALT and DELETE keys together and, if necessary use this to restart Windows.
- ③ Never leave a floppy disk in the drive when starting or switching off the computer.
- ④ Always save regularly to avoid losing data, such as a wonderful stitch pattern or interesting garment shape. The most common cause of this problem is a power cut and it is impossible to predict when these are likely to happen!
- ⑤ Always turn the computer off before connecting or disconnecting a link or other item.

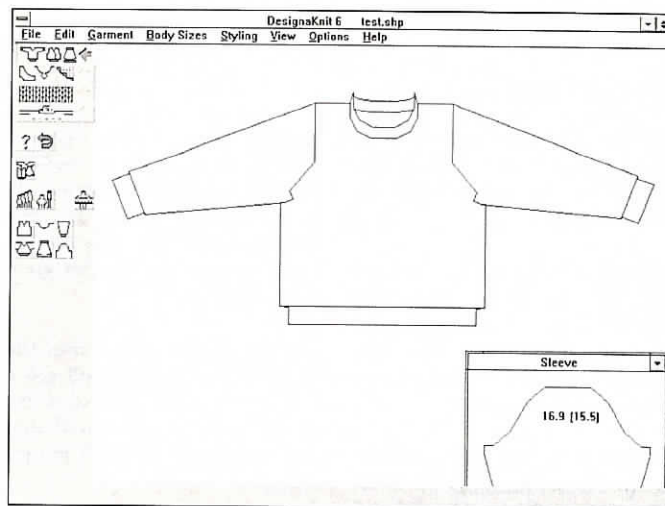


Figure 2

- ⑥ Protect the computer with a surge suppressor plug - anyone with an electronic machine in the same room can use one to protect both pieces of equipment from possible damage.

PLAYTIME IS NOT WASTED TIME

DesignaKnit makes it possible to design a wide variety of garments - in fact, anything with any stitch pattern. Many knitters only want to do this and don't want to "waste time playing". However, with its wide range of options and tools, the only way to really see what is possible is to spend time experimenting. This is not a waste of time. Structured experimenting is the best way to learn what the program has to offer - start by using it just to achieve simple tasks like designing a set-in sleeve sweater, then try out the various tools and options in the menus - it can be easy to miss some of the very useful parts of the program.

LITTLE AND OFTEN

Sitting down with the computer on a regular basis is much more useful than deciding to use it for a whole day ... then leaving it alone for a month. By that time, everything you knew has been forgotten and each time it is like starting from scratch.

Try to set aside a small amount of time every day to use it to

practice and build on what you learnt the day before. This way it is amazing how quickly things that seemed very difficult at first soon become very easy to achieve. It is very difficult for many of us with such busy lives to find this time, but if you think about your day and when it might be possible - it often takes just a bit of extra planning.

ARE YOU ALONE?

One comment frequently made by DesignaKnit owners is that there are no other owners in their club, area and so on. This may be true in some more isolated areas, but the number of owners is increasing and there are others in most towns and cities. Do try to contact other users if possible - the ideal way is to form a small DesignaKnit club or self-help group. Two or more heads are much better than one and the support of others who have experienced the same problems is very valuable for encouraging beginners!

Many members of my DesignaKnit Link have met others through the newsletter and later commented how helpful it is to get together, even just occasionally to chat and try to sort out problems. For the more isolated, a few friendships between penfriends have also been established. The newsletter itself provides a link between

"DesignaKnit a Sweater" which costs £5.25 and "The DesignaKnit User's Guide" which costs £5.95 are both ideal for the beginner with the program. These are post free prices until the end of August 1998. If you are ordering the books after the 1st September, please add 25p per book for postage.

Detailed information about the program is included in the quarterly DesignaKnit Link newsletter. The 1998 issues started in May and the subscription is £12. The set of 1997 issues and disk are still available for £12. You can order the books and / or newsletter from Diane at the following address:-

Diane Bennett
9 Huntley Grove, Nailsea
BRISTOL BS48 2UQ

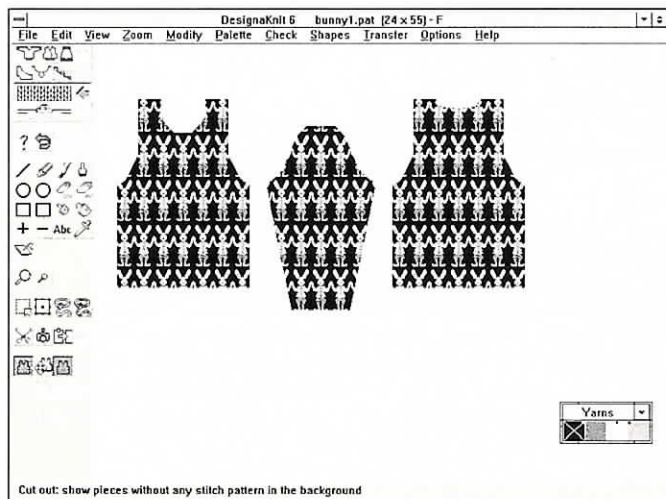


Figure 3

DesignaKnit owners all over the world and contains articles on a variety of topics.

One option available to the computer owner is to use the facilities of the Internet to contact other DesignaKnit owners. There is a group especially for DesignaKnit owners, the "DAK" list. Anyone is free to ask a question, which is usually answered very quickly, or make a comment to others in the group and it is an excellent source of help and new ideas.

CompuServe also has a knitting software section which is part of the Fibercrafts forum, but this is only available to those using CompuServe as their internet provider. Anyone wanting details of either of these can E-mail me on:- 100740.1451@compuserve.com

The very best way to learn to use DesignaKnit is to attend a course. Ideally, this should be when you have had chance to use the program for a short time and know what you don't understand. (For details of courses in the UK, contact Diane at the address given at the top of the page.)

HELP!

What happens when the DesignaKnit user meets a problem? How can it be solved?

The first step is to use either the manual, which is particularly useful for trying to solve problems with links between computer and knitting machine, or the on-line help. Each screen has help available - either by clicking on the HELP tool, which is the blue question mark or by selecting help from the menu. Those of you who are familiar with the use of help in other Windows programs will find it easy to use.

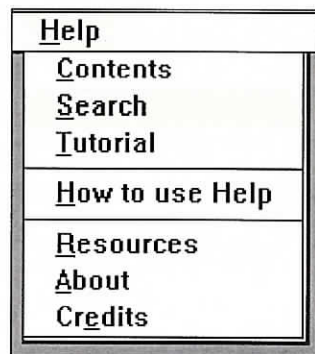


Figure 1

For the beginner, one of the best ways to find information is to use HELP - SEARCH (see Fig.1) and select a topic from the alphabetical list. Since it is frequently not possible to remember all of the instructions, use FILE - PRINT TOPIC to produce a hard copy which can be followed while using the program.

Some problems are more difficult to solve and it may be necessary to use the Helpline for further assistance. Write down, before contacting them, the problem and any other information which may be useful. If possible, arrange the computer to be by the telephone so that you can follow any instructions given. Otherwise, have a paper and pencil handy to write these down.

Occasionally, it may be necessary to contact the Helpline again, because the problem has not been solved. Don't be afraid to do this! Rather than giving a long list of possible solutions which can be confusing, you may sometimes be given the most obvious answer to a problem. However, this does not mean that there are no other solutions - keep trying until the problem is solved.

Many DesignaKnit owners are reluctant to contact the Helpline, because it is only free for the first few months. However, it is not a good idea to try to "store up" problems - if you need help, contact the Helpline ... otherwise you may find that you will never use the program at all.

WHAT ELSE IS OUT THERE?

If you want general help with the program or with designing a sweater, you may find one of Diane's books helpful.

"DesignaKnit a Sweater" is a step-by-step guide to designing and knitting a sweater, including transferring the pattern to the machine, printing and using knit from the screen.

"The DesignaKnit 6 User's Guide" is a general guide to the various parts of the program - a useful addition to the manual.

"DesignaKnit Link" is also helpful and provides a variety of information and stimulation.

It is very helpful to have a plan for making a start with the program. Everyone works in different ways, so this can only be a suggestion, which can be altered depending on what you want to do with the program, the time you have available and what you think you can achieve.

YOUR PLAN OF ACTION

① First install the program and use it to experiment with designing simple standard shapes, open and adapt stitch patterns and explore all the other parts of the program which interest you.

② When feel that you can cope with the basics of the program, design a simple sweater - one similar to Fig.2, for example - and knit it in stocking stitch.

③ Once complete, check the measurements and make any alterations to the block which are necessary. Since measuring is not easy and ease and fit are a matter of personal taste, it is important to make this check to get the fit that you want.

④ Use the sweater pattern to knit an all-over pattern in Fair Isle, tuck, slip and so on - using either one of the designs provided or a simple design which has been entered. Fig.3 shows a set-in sleeve sweater combined with the bunny pattern.

⑤ Move on to different styles of garment and / or more complex stitch designs such as a motif or border.

I do hope that this may encourage some of you to really make a good start with DesignaKnit - it is a wonderful piece of software and it is well worth the time taken to explore and learn how to use it properly. ■

Pearl's a Singer

Jan Wright

Pattern Information

PROJECT

Tuck lace tunic, with a cut and sew neck. Dropped shoulder style with long sleeves.

FEATURES

Double Bed Tuck Lace fabric - Cut & Sew neck - Picot edge in Full Needle Rib.

DIFFICULTY LEVEL

Manual tuck lace on both beds Easy Cut and Sew neckband - Picot edge in full needle rib.

- * Complete doddle
- ** Easy peasy
- *** Pay close attention and don't panic.
- **** By the cringe

This pattern rates ***.

YARN USED

Hush Knits 4 ply Crêpe.
Medium size required 450 g.

SIZES

Bust	36	40	44
Actual	42	46	50
Length	24	24	24
Side Seam	16	16	16
Welts	1	1	1
Neck Width	7	7	7
Neck Depth	4	4	4
Sleeve Length	19	19.5	20
Round Cuff	9.5	10	10.5

Small	To fit 34" - 36" bust
Medium	To fit 38" - 40" bust
Large	To fit 42" - 44" bust

POSSIBLE PITFALLS

The stitch pattern is very easy to knit. I found that the pushing down wheels were most helpful. However, do take care with the cut and sew neckbands because you must ensure that the tuck stitches are caught up when you sew the neckband into place. A dropped tuck stitch will run like Linford Christie!

This stitch pattern can be used with either side as the right side, and I find it very difficult to decide which one I like best! However, the biggest pitfall is trying to choose which colour I should use to knit the garment. I have a strong suspicion that this will be knitted in several colours.

TENSION

27 stitches and 67 rows to 10 cm over tuck lace pattern. Set tension dials at 5/2. The tension piece was pressed before measuring.

CAN YOU DO THIS ON OTHER MACHINES?

Yes

Brother machines

Set ribber carriage with Tuck lever up and one PR button up for four rows, then cancel all buttons for one row.

Silver Reed machines

Set ribber carriage with Pick knob in operation for four rows. Then cancel all buttons for one row.

I would just like to say "many thanks" for all the words of encouragement that I have received from so many of you. It really is great talk to other Singer owners at the various exhibitions around the country! I am currently trying to put together a selection of designs and patterns for you, with a particular

emphasis on the simple stitch patterns which can be made on all of the Singer machines.

This month's design is a simple tuck stitch using both beds. The tucking is done on the front bed only, and because we are using acrylic crêpe, the fabric needs steam pressing. I hope you like it!

Techniques

1 Tuck Lace Pattern

Intermediary lever set at Half Pitch. (Far Left). All stitches on the back bed. Bring up to working position every fifth needle on the front bed. Transfer the stitches from either side of these needles from the back bed to the front bed, then leave those back bed needles out of work. This is what you have:-

```

|||...|||...|||...|||...|||
....|....|....|....|....

```

Now the pattern sequence I have worked out as a five row repeat. This means that if you set the front carriage to knit on every row that finishes with 5 or 0. Knit as shown in the table below.

Carriage Setup	Selection Keys	Needle Return Buttons
Back Carriage	Knit (✓)	Centre
Front Carriage	Tuck (∪) 4 rows	Centre
Front Carriage	Knit (✓) 1 row	

Carriage Setup	Stitch size dial	Jacquard Key Pressed?
Back Carriage	5	N
Front Carriage	2	N
Front Carriage		

2 Increasing in rib pattern

Count the back bed needles only. Increase on the back bed only until you have passed the next front bed needle, which would be required to maintain the stitch pattern. Bring up the front bed needle and transfer the stitches from back to front bed.

3 Picot edge in full needle rib

Cast on in the usual way for Full Needle Rib. Knit the circular rows, then on the back bed only, pull every tenth needle to Hold Position. Knit four rows (Return levers Middle setting). Change the return Levers to the Down position and carry on knitting the welt.

Knitting Instructions

BACK

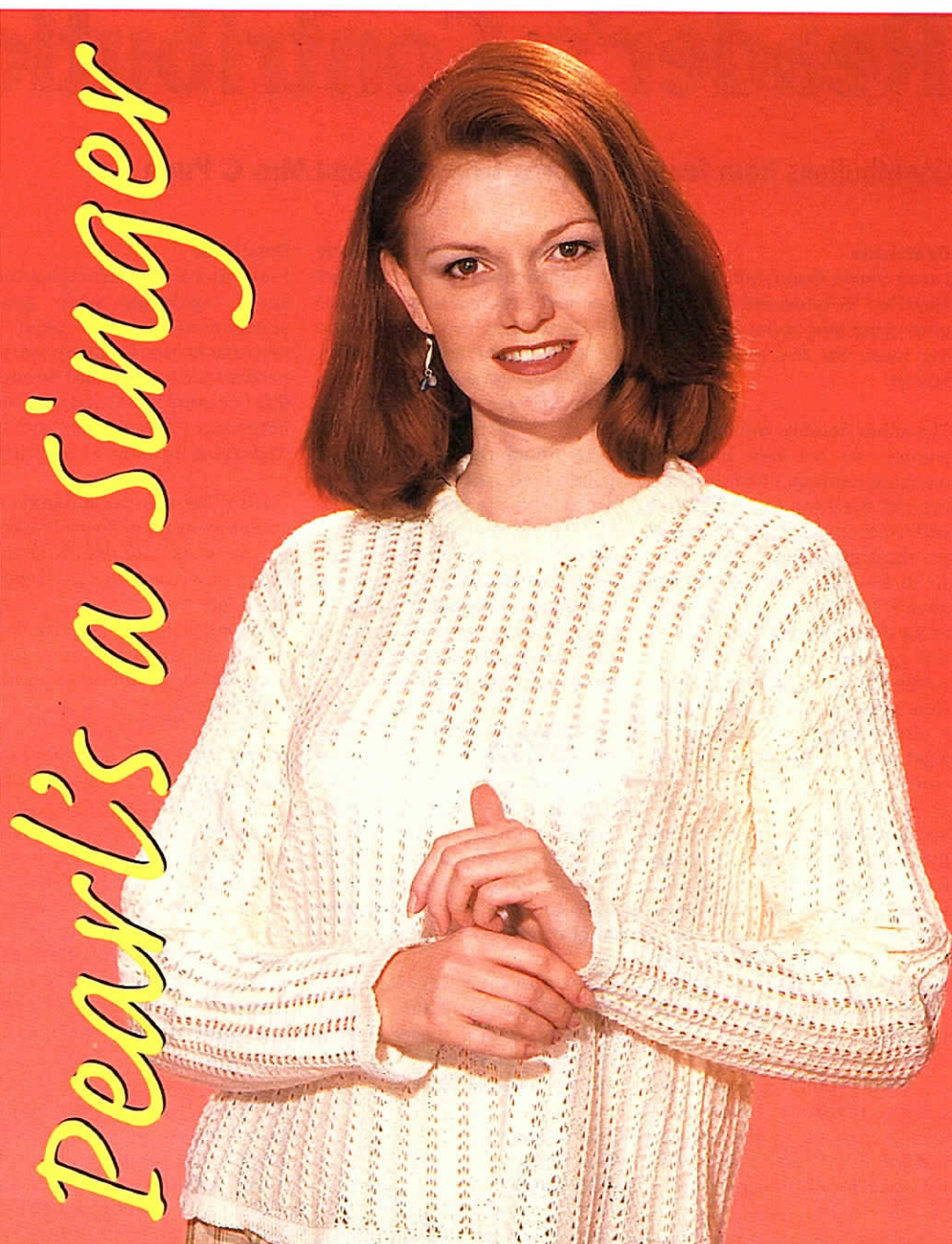
Racking handle at 4. Bed Space 4. Intermediary Lever at Half Pitch. Bring up 144 (158, 172) needles to WP. T1/1. Thread main yarn into carriage, K 1 zig zag row.
RC: SML 000 MED 000 LGE 000

Hang the comb and weights and then set the carriage up for

circular knitting. T1/1, K 2 rows.
RC: SML 002 MED 002 LGE 002

Set carriage for picot edge as detailed in inst 3. Knit edge, then another 4 rows plain Full Needle Rib at T3/3. Transfer all front bed stitches to back bed. K 1 row st st at T5. RC.
RC: SML 000 MED 000 LGE 000

Set needles and carriage for pattern as detailed in * 1. Knit to RC.
RC: SML 272 MED 272 LGE 272



Mark both ends for armholes.
Knit to RC.

RC: SML 405 MED 405 LGE 405

Transfer all stitches to back bed.
Mark stitches L24 and R24 for
back neck. Knit 1 row stocking
stitch at T12 and cast off using
the latch tool.

FRONT

Racking handle at 4. Bed Space 4.
Intermediary Lever at Half Pitch.
Bring up 144 (158, 172) needles
to working position. T1/1.
Thread main yarn into carriage
and knit one zig zag row.

RC: SML 000 MED 000 LGE 000

Hang comb and weights. Set car-
riage for circular knitting. T1/1
knit 2 rows.

RC: SML 002 MED 002 LGE 002

Set carriage for picot edge as
detailed in ③ opposite. Knit
edge, then another 4 rows plain
Full Needle Rib at T3/3. Transfer
all of the front bed stitches to
back bed. Knit 1 row stocking
stitch at T5. RC.

RC: SML 000 MED 000 LGE 000

Set needles and carriage for pat-
tern as detailed in ④. Knit to RC.

RC: SML 272 MED 272 LGE 272

Mark both ends for armholes.
Knit to RC.

RC: SML 340 MED 340 LGE 340

Mark stitches L12 and R12 for
neck shaping. Knit to RC.

RC: SML 385 MED 385 LGE 385

Mark stitches L24 and R24 for
neck shaping. Knit to RC.

RC: SML 405 MED 405 LGE 405

Transfer all stitches to back bed.
Mark sts L24 and R24 for neck. K
1 row stocking stitch at T12. Cast
off using latch tool.

SLEEVES

Racking handle at 4. Bed Space 4.
Intermediary Lever at Half Pitch.
Bring up 66 (68, 72) needles to
working position. T1/1. Thread
main yarn into carriage. K 1 zig
zag row.

RC: SML 000 MED 000 LGE 000

Hang the comb and weights and
then set the carriage up for
circular knitting. T1/1, K 2 rows.

RC: SML 002 MED 002 LGE 002

Set carriage for picot edge as
detailed in ③ opposite. Knit
edge, then another 4 rows plain
Full Needle Rib at T3/3. Transfer
all front bed stitches to back bed.
K 1 row st st at T5. RC.

RC: SML 000 MED 000 LGE 000

Set needles and carriage for pat-
tern as detailed in ④. Knit to RC.

RC: SML 012 MED 012 LGE 012

Inc 1 stitch at each end on this
and every following 10th row
until 110 (110, 110) stitches in
work. Knit to RC.

RC: SML 306 MED 332 LGE 340

Transfer all sts to back. K 1 row st
st at T12. Cast off using latch tool.

NECKBAND

Cast on 150 stitches in 2x2
Industrial Rib. (This rib is much
better for non-stretchy yarns
such as crêpe or cotton). K 24

rows at T3/3, BS4. Transfer
stitches to back bed and knit 1
row st st at T6. Mark every 50
stitches. Change to **sewing
thread** and knit 1 row T6 (This
makes the stitches much easier
to see and sew!). Knit several
rows WY. Remove from machine.

TO MAKE UP

On a large board or blanket, pin
all pieces out to size and press.
Allow to cool before removing
them. Pin the picot points 1/2"
lower than the rest of the bands
to emphasise them, then steam
press with the point of the iron.
Join one shoulder seam. Using a
washable felt tip, mark out the
neck shaping on the right side.
Stitch the side seam of the neck-
band to make a circle. Pin the
neckband (Waste Yarn) to the
right side of the garment, placing
the last row of main yarn just
below the marked line. The first

yarn marker goes at centre front
and the second goes at the shoul-
der seam. Backstitch through the
open stitches of the neckband.
Cut the fabric of the garment,
approximately 1/2" from the line
of stitching. Fold the neckband
to the inside and slip stitch it in
place.

Join the second shoulder seam.
Sew the top of the sleeves to the
main garment between the yarn
markers. Join the side/sleeve
seams.

Please remember to wear
something underneath this
garment. Failure to do so
could cause road accidents!
Coming soon - a skinny rib dress
for those of you skinny enough to
wear one! Ideal for those Indian
Summer evenings or parties, the
dress is in simple 1x1 rib and
oh, how I wish I were 7 1/2 stone
again! ■

Reader's Contributions

Contributions from **Jean Yates, Val Graveling and Mrs G Pugh**

Dear Anne

I read Sheila Byars' letter in the Nov/Dec '97 issue and felt that I must comment about her wanting more for the experienced knitter.

The other Sunday, my daughter wanted to try her hand at machine knitting. I had changed my old machine for a 970 and within seconds, her husband and my three grandsons - aged from six to 13 years - were giving her advice. I was also cooking lunch at the time, so it was "To & Fro" to the kitchen as well! They all wanted to knit - so new knitters were not thin on the ground and I also have a grand-daughter aged two . . . her turn is yet to come!

Seriously, as a newcomer, I feel the balance is correct. I sometimes think there's not enough for the beginner, but when I have another read at a later time, I have moved on and find yet another article there to be used when I reach that stage in my knitting.

Since you printed my letter in the October magazine, I have managed to cast on by the weaving method and knitted a 2x1 mock rib which looks very good!

Dear Anne

I thought I'd drop you a line with reference to knitting set in sleeves, on page 37 of the Nov/Dec '97 issue of To & Fro. I've enclosed a method I was shown years ago and use it quite a lot. Perhaps it may help someone, like me, who is not very good with a sewing machine! This method works very well on stocking stitch garments.

KNITTED IN SLEEVE

Join the shoulder seam.

With the wrong side of the work facing you, pick up stitches from armhole to armhole.

Divide the number of needles into three groups

Push the left and right groups of needles to holding position. Set the machine to HP.

Knit two rows across the centre group of needles in working position.

I have also conquered tuck stitch on my machine. Today, I knitted a perfect back and don't feel as if I'll have any more problems because I now watch what the needles are actually achieving as I knit the row.

I attempted the skirt and had achieved 30 rows when disaster struck with the take-up springs. The one in use was blocked by the other one, so I could not proceed along the row. I tried to sort it out but, on the right hand side, about 20 stitches had dropped off. I decided to abandon it and think round the problem!

I do enjoy Diane Bennett's articles even though I don't have a computer or DesignaKnit at present, as I am trying to use the computer on the machine. I find Doris Coutts and Beryl Jarvis so helpful and love Frank's articles - I met him last year at Chepstow and I've joined the Guild.

Thank you for all the help and encouragement that you've given me since I started buying To & Fro. It was a lucky day when I saw it in the newsagent!

Yours sincerely

Jean Yates

Chepstow ■

Take one needle, at the opposite end to carriage, back to working position on every row until you reach the point where you cast off a group of stitches at the underarm.

Push the group of stitches back in one go on the next two rows, then continue knitting down towards the cuff working any decreasing required for shaping with a treble transfer tool.

Transfer the stitches for the rib or mock rib cuff, knit the cuff then cast off.

There's only one other thing to mention. The order of knitting is to join the first shoulder and knit the first sleeve, then knit the neckband, then join the second shoulder and finally knit the second sleeve.

Best wishes

Mrs G Pugh

Llandrindod Wells ■

Dear Anne

I read Frank Dineen's comments about spinning with great amusement. I have been a machine knitter for many years - perhaps too many! - and through this I became interested in yarns, fibres and so on and always fancied trying my hand at spinning.

I had a few abortive attempts at spinning pieces of fleece I picked up on walks in the Yorkshire Dales. I used an improvised spindle made from a piece of dowsing and a potato and, needless to say, my attempts didn't produce anything remotely resembling yarn!

In July 1997, I had been thinking about spinning again, having been drawn to some ladies practising their art at a local agricultural show. At that time, it was also diagnosed that I had a recurrence of a medical problem which needed surgery. In no way could I afford a new wheel, so I put up a notice in my local supermarket, offering to swap one of my knitting machines for a spinning wheel.

As I was leaving in the ambulance to go to hospital, my husband took a telephone call from a lady with a wheel to sell - she didn't want a knitting machine! The wheel, an Ashford Traveller, had been bought new at Christmas and never been used. While sleepy from the anaesthetic, my husband told me he had bought the spinning wheel - then I had to wait until the next visiting time to make sure that I hadn't been dreaming! I finally got home and my daughter presented me with a smelly fleece she had obtained for me whilst on holiday and visiting a sheep and children's farm.

I then began to teach myself how to sort and wash a fleece and eventually managed to spin enough yarn to knit myself a pair of gloves! Since then, I have joined my local Spinners, Weavers & Dyers Guild who have been very helpful and I bought a Shetland/Hebridean cross fleece from a member.

After spinning for hours, I eventually knitted a sample on my 950i - only to discover that it

sloped diagonally, as I had spun and plied it with different amounts of twist. Not to be beaten, I tried English Rib but the fluffy yarn kept catching and I knew I would be tearing my hair out before long.

The amount of yarn I had used sampling made me realise that I hadn't enough on this small fleece, so I bought another . . . same sheep, but this time two years younger! This had less grey in it so, of course, was a different colour to the first lot I'd spun. I eventually decided to knit a 1x1 Fair Isle pattern. I started spinning the first fleece in October and finished the sweater in the middle of January - but the sense of achievement was great! I gave my husband the sweater, made from "Daisy", as a present for buying the wheel.

Unfortunately, it led on to more things and I've now not only become interested in using natural dyes but also have a yearning for a weaving loom . . . imagine a jacket with woven fronts and knitted sleeves! Incidentally, I also had a go with a drop spindle; it took a very long time, but I made a hat from the yarn I produced and can also see lengths of it woven into a garment.

So far, I've made a waistcoat and put random stripes in it made from yarns dyed with onion skins, nettles, docks and lichen. I've also knitted half a jacket using Border Leicester with different Jacob colours woven, in bands, vertically up the front. Spinning has added another dimension to my knitting - I just need 48 hours in every day and might get through some of my projects! One final word of caution if you decide to spin your own yarn - you have no alternative than to use a charting device or work out your own patterns . . . and a tin of silicone spray is essential.

I hope you find this interesting - see where spinning will lead you! By the way, does anyone want to swap a weaving loom for a knitting machine?

Best wishes

Val Graveling

Barnoldswick ■

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Picture Parade

Jo Newton says "Hi!" this month, as we're now on to the letters H & I in her popular Alphabet series.

This month's letters make a cheerful greeting when put together, so "Hi" from me - which I hope to say personally to lots of **Machine Knitting Monthly** readers at the shows I shall be attending this year.

As promised last month, the 20 stitch "G", "H" and "I" are featured. I have been giving some thought as to how these should be used. My initials are J M N ... Josephine Mary, if you really want to know! The question is would it be appropriate to have a large "J" and J M N underneath it - or have a large "N" instead? I think the answer is ... that there isn't an answer and that it would be entirely a matter of personal taste!

Incidentally, please bear in mind when programming your electronics that the "H" is only 59 stitches wide and the "I" is 37 stitches wide. The 24 stitch motifs are, of course, exactly the same size - so that they can be mixed and matched at will. They will repeat indefinitely, as printed, if required.

It is also possible to make a more interesting repeating effect by punching a double length card and moving the second letter over by 12 stitches. The border will still match up if this is done.

I have done a little Swiss darning on the AITCHES - I've been longing to use that word! Again, this is something which can be done or not according to personal taste. However, I think that it brings the pictures nearer to my original concept of Medieval illuminated letters.

If anybody is still mystified by the term "Swiss darning", there is an article by Beryl Jarvis in the April issue of **To & Fro** magazine which shows very clearly how this is done - and it is a skill well worth acquiring!

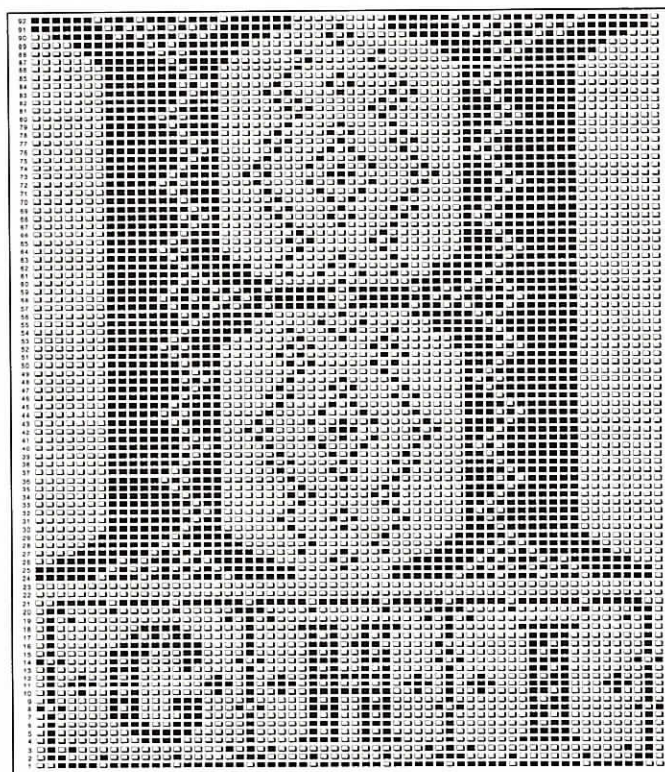
Don't forget that any or all of these designs can be put on disk for Brother or DesignaKnit. For more details, please get in touch with me at the address on my advertisement on page 26. In the meantime, I'll see you at the shows! ■

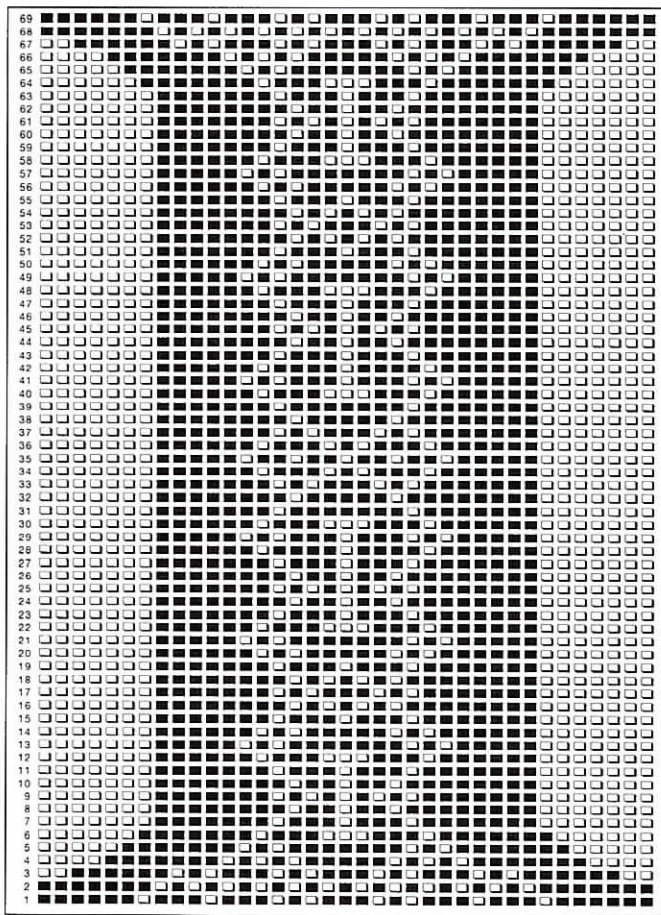
EDITOR'S NOTE

We have printed the two large charts for H & I at a reduced size this month because of limited space in the magazine. We apologise for any inconvenience caused. If any readers would like a full size copy of the chart, please send 2 x 1st class stamps to us at the address on page 3. Please mark your envelope PPCHART in the top left corner.

SWISS DARNING

Beryl Jarvis' article on Swiss Darning in the April 1998 issue of **To & Fro** is especially good so, if any reader would like a copy of the issue, we'll send you one - **post free** - if you send us your name, address and £1.95 in stamps, postal orders or cheque. Again, our address appears on page 3. Please mark your envelope **To & Fro (04/98)**.





YARNS USED FORSELL SHAMAL

"H" and "GHI"

525 CARDINAL with 502 LLAMA

24 stitch "H"

525 CARDINAL with 502 LLAMA

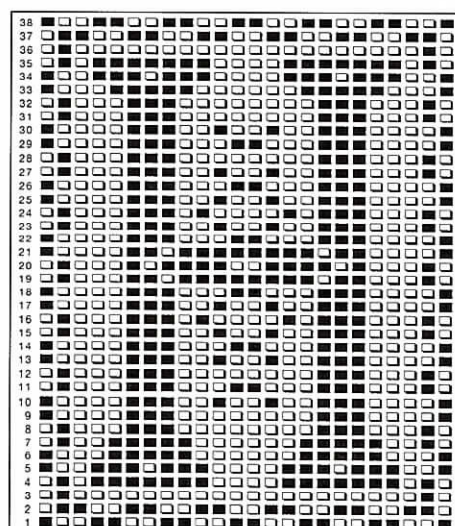
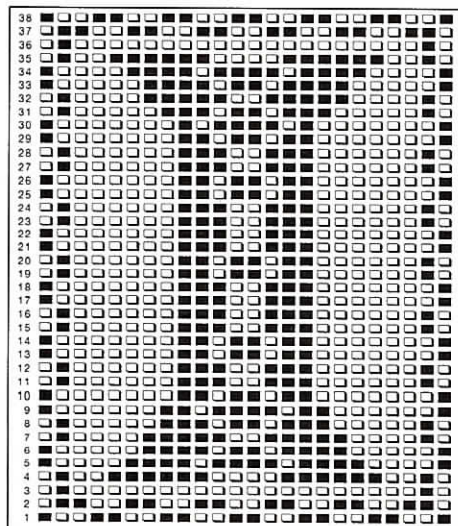
Swiss darning in 572 LAGOON

Large "I"

572 LAGOON with 502 LLAMA

24 stitch "I"

572 LAGOON with 502 LLAMA



ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

1

2

3

FINE

4

5

6

FINE-
MEDIUM

7

8

9

MEDIUM

10

11

12

MEDIUM-
THICK

13

14

15

THICK

16

17

18

EXTRA
THICK

19

20

21

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Sideways Knitted Top

Designed by Maggie Dyke

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge machines. We used a Silver Reed SK280 with YC6 single and double bed colour changer.

MATERIALS

Bramwell Artistic. (Yarn Guide No.9.)

1 x 500 g cone in Yellow (MC).

1 x 500 g cone in Silver (A).

1 x 500 g cone in White (B).

GARMENT WEIGHT

Finished garment in first size weighs 265 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

Knitting Notes

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 97 [103, 109, 115] cm, 38½ [40½, 43, 45½] in.

Length to shoulder 64.5 cm, 25½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 53 rows to 10 cm, 4 in measured over stocking stitch slightly stretched sideways (tension dial setting approx 5).

KNITTING NOTES

a) We used the knit side of the knitting as the right side of the garment.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming, except on front neck edging.

c) Set driving lever to rest while knitting MC.

BACK & FRONT (ALL IN ONE)

Push 29 [26, 23, 20] Ns at left and 93 Ns at right of centre 0 to WP. 122 [119, 116, 113] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Push 64 [67, 70, 73] adjacent Ns at left to WP. 186 Ns. Using MC, cast on by hand over 64 [67, 70, 73] Ns at left from right to left. K 1 row. Set RC at 000.

* Set Russel levers to 1. Lock RC. Push 146 Ns at left to HP, K 2 rows. Push 14 Ns at left to HP on next and foll alt row, K 1 row. 12 Ns rem in WP. Push 14 inside Ns from HP to UWP on next and foll alt row, K 1 row. Set russel levers to 11. Release RC **.

K 5 rows. K 2 rows A, 2 rows B and 2 rows A. Using MC, K 5 rows *. Rep from * to * 4 [4, 5, 5] more times, then from * to ** once. K 5 [5, 1, 5] rows.

2ND SIZE

K 2 rows A, 2 rows B and 2 rows A.

Diagrams

A = 48.5 [51.5, 54.5, 57.5] cm

B = 0.75 cm

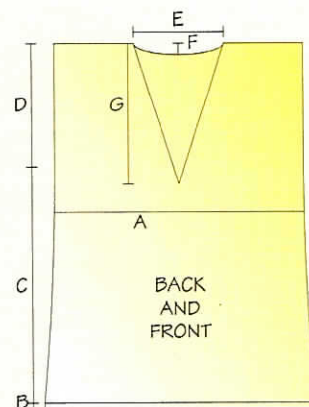
C = 42 [41, 40, 39] cm

D = 22 [23, 24, 25] cm

E = 16 [17, 18, 19] cm

F = 2 cm

G = 25 cm



ALL SIZES

RC shows 85 [91, 97, 101].

SHAPE BACK NECK

1ST AND 4TH SIZES

Using A, cast off 3 sts at beg of next row, K 1 row. Using B, dec 1 st at neck edge on next row, K 1 row. Using A, K 1 row. Dec 1 st at neck edge on next row. Using MC, K 2 rows. Dec 1 st at neck edge on next row, K 2 rows. Rep from * to * 4 [5] times, then from * to ** once.

K 3 rows. Inc 1 st at neck edge on next row, K 1 row. Using A, K 1 row. Inc 1 st at neck edge on next row. Using B, K 2 rows. Using A, inc 1 st at neck edge on next row, K 1 row. Using MC, cast on 3 sts at beg of next row, K 4 rows.

2ND SIZE

Using MC, cast off 3 sts at beg of next row, K 1 row. Dec 1 st at neck edge on next row, K 2 rows.

Rep from * to **.

Dec 1 st at neck edge on next and foll 3rd row, K 1 row. K 2 rows A, 2 rows B and 2 rows A. Using MC, K 5 rows.

Rep from * to * 3 times, then from * to ** once.

K 5 rows. K 2 rows A, 2 rows B and 2 rows A. Using MC, K 2 rows. Inc 1 st at neck edge on next row, K 2 rows.

Rep from * to **.

Inc 1 st at neck edge on next and foll 3rd row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. K 2 rows B and 2 rows A. Using MC, K 5 rows.

3RD SIZE

Using MC, cast off 3 sts at beg of next row, K 1 row. Dec 1 st at neck edge on next row, K 1 row. Using A, K 1 row. Dec 1 st at neck edge on next row. Using B, K 2 rows. Using A, dec 1 st at neck edge on next row, K 1 row. Using MC, K 5 rows. Rep from * to * 4 times, then from * to ** once.

K 5 rows. Using A, K 2 rows. Using B, inc 1 st at neck edge on next row, K 1 row. Using A, K 1 row. Inc 1 st at neck edge on next row. Using MC, K 2 rows. Inc 1 st at neck edge on next row, K 1 row. Cast on 3 sts at beg of next row.

ALL SIZES

Rep from * to * 5 [5, 6, 6] times. RC shows 256 [272, 288, 304].

SHAPE ARMHOLE

Using a length of MC, cast off 64 [67, 70, 73] sts at left edge from left to right, leaving empty Ns in WP and then cast on by hand over empty Ns from right to left. Rep from * to * 5 [5, 6, 6] times, then from * to ** once.

K 5 [5, 1, 5] rows.

2ND SIZE

K 2 rows A, 2 rows B and 2 rows A.

ALL SIZES

RC shows 341 [363, 385, 405].

SHAPE FRONT NECK

1ST SIZE

Using A, cast off 4 sts at beg of next row, K 1 row. Using B, cast off 4 sts at beg of next row, K 1 row. Using A, cast off 4 sts at beg of next row, K 1 row. Using MC, cast off 4 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 4 sts at beg of next row. Rep from * to **.

K 1 row. Cast on 4 sts at beg of next and foll alt row, K 1 row. Using A, cast on 4 sts at beg of next row, K 1 row. Using B, cast on 4 sts at beg of next row, K 1 row. Using A, cast on 4 sts at beg of next row, K 1 row. Using MC, cast on 4 sts at beg of next row, K 4 rows.

2ND SIZE

Using MC, cast off 4 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next and foll alt row, K 1 row. Using B, cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next and foll alt row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.



...Sideways Knitted Top

Designed by Maggie Dyke

row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 4 sts at beg of next row.

Rep from * to **.

K 1 row. Cast on 4 sts at beg of next and foll alt row, K 1 row. Using A, cast on 4 sts at beg of next row, K 1 row. K 2 rows B and 2 rows A. Using MC, K 5 rows.

3RD SIZE

Using MC, cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows. Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 4 sts at beg of next row.

4TH SIZE

Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using B, cast off 3 sts at beg of next row, K 1 row. Using A, cast off 3 sts at beg of next row, K 1 row. Using MC, cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row.

Rep from * to **.

K 1 row. Cast off 2 sts at beg of

next and foll alt row, K 1 row. Using A, cast off 2 sts at beg of next row, K 1 row. Using B, cast off 2 sts at beg of next row, K 1 row. Using A, cast on 2 sts at beg of next row, K 1 row. Using MC, cast on 2 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 2 sts at beg of next row, K 1 row. Cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next and foll 2 alt rows.

Rep from * to **.

K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using B, cast on 3 sts at beg of next row, K 1 row. Using A, cast on 3 sts at beg of next row, K 1 row. Using MC, cast on 3 sts at beg of next row, K 4 rows.

ALL SIZES

Rep from * to * 5 [5, 6, 6] times.

RC shows 512 [544, 576, 608]. K 1 row. Cast off 64 [67, 70, 73] sts at left edge. Using WY, K a few rows and release from machine.

HEM EDGING

Graft side seam. With P side facing, pick up 4 sts from stripes and 10 sts from MC along lower edge and place on to Ns to width of machine. Using MT and A, K 6 rows. Using MT+5, K 1 row. Cast off with a latch tool. Repeat in sections all round edge. Join seams. Fold in half to inside and slip st down.

BACK NECK EDGING

Push 56 [59, 62, 65] Ns to WP. With K side facing, pick up 56 [59, 62, 65] sts around back neck edge and place on to Ns. Set RC

at 000 and then, using MT and MC, move 5 end sts 1 N in at each end on next 10 rows. Move 5 end sts 1 N out (pick up loop from adjacent st and place on to empty N) at each end on next 10 rows. RC shows 20. Using WY, K a few rows and release from machine.

FRONT NECK EDGING (KNIT 2)

Push 76 [79, 82, 85] Ns to WP. With carriage at left and K side facing, pick up 76 [79, 82, 85] sts along right edge of front neck and place on to Ns. Set RC at 000. Set rassel levers to 1. Using MT and MC, work as follows:-

* Push 2 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row; rep from * 4 more times.

** Push 2 inside Ns from HP to UWP, K 1 row. Push 1 inside N from HP to UWP, K 1 row; rep from ** 4 more times.

RC shows 20. Using WY, K a few rows and release from machine. Work second piece reversing shaping by reading left for right and right for left.

ARMHOLE EDGINGS

Push 128 [134, 140, 146] Ns to WP. With K side facing, pick up 128 [134, 140, 146] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MC, K 20 rows and then, using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder and edging seams. Fold edgings in half to right side and into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Give final light steam. ■

Sideways Knitted Skirt

Designed by Maggie Dyke

Pattern Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Silver Reed standard gauge machines. We used a Silver Reed SK280 with YC6 single and double bed colour changer.

MATERIALS

Bramwell Artistic. (Yarn Guide No.9.)

1 x 500 g cone in Yellow (MC).

30 g in Silver (A).

10 g in White (B).

Elastic to fit waist, plus 1 cm.

GARMENT WEIGHT

Finished garment in first size, weighs 455g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents List on page 3.

Knitting Notes

MEASUREMENTS

To fit hips 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Knitted length to waistband 72 cm, 28½ in.

TENSION

28 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch slightly stretched sideways (tension dial setting approx 5).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Set driving lever to rest while knitting MC.

MAIN PART

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage left. Using MC, K 3 rows.

* Set Russel levers to 1. Push 15 Ns at left to HP on next and foll 2 alt rows, K 1 row. Push 30 Ns at

left to HP on next and foll 3 alt rows, K 1 row. 35 Ns rem in WP. Push 30 inside Ns from HP to UWP on next and foll 3 alt rows, K 1 row. Push 15 inside Ns from HP to UWP on next and foll alt row, K 1 row. Set Russel levers to 1. K 5 rows. K 2 rows A, 2 rows B and 2 rows A **. Knit 5 rows MC *. Rep from * to * 26 [28, 30, 32] more times, then from * to ** once. Using MC, K 1 row. (Grafting this row to the other edge makes 5 rows.) Using WY, K a few rows and release from machine.

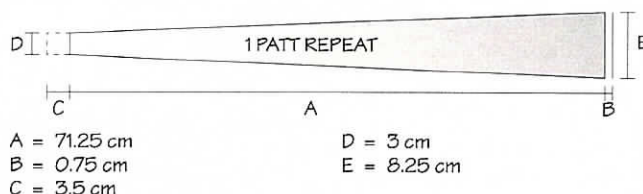
HEM EDGING

With P side facing, pick up 4 sts from stripes and 22 sts from MC along lower edge and place on to Ns to width of machine. Using MT and A, K 6 rows. Using MT+5, K 1 row. Cast off with a latch tool. Repeat in sections all round main part. Join seams. Fold in half to inside and slip st down.

WAISTBAND (KNIT 2 PIECES)

Push 121 [133, 145, 157] Ns to WP. With K side facing, pick up 121

Diagrams



[133, 145, 157] sts along half of waist edge and place on to Ns. Inc 1 st at each end. 123 [135, 147, 159] sts. Using MT and MC, K 35 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet

cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Graft side seam. Fold waistband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Insert elastic into waistband and join ends. Join waistband seams. ■

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Silver Special

Single & Double Bed Colour Changers

"Due to circumstances beyond my control - I sound like a British Rail station announcer, don't I? - we've had to put the Garter Bar project on hold for a while." **Maggie Dyke**

All is not lost however, because the **YC 6 Single and Double Bed Colour Changer** wasn't doing anything very much this month and has kindly stepped into the breach at very short notice.

DOUBLE QUICK STRIPES

This month's samples may not look at first glance as if they had very much to do with the Colour Changer, but believe me, if I hadn't used it, I would probably still be knitting the three piece outfit!

The Silver Reed Colour Changer can be used on either the single, or the double bed machine. This month we've used it on the single bed only, to speed up the process of knitting the stripes. It can be used on the single bed to knit stripes in stocking stitch, multi-coloured tuck and slip stitch patterns and Fair Isle.

CLEAN & COLOURFUL

Following on from last month's intarsia patterns, I've still got "clean" colours on my mind and Bramwell's Artistic fits the bill

beautifully. The colours are really clean and fresh, guaranteed to put you in a good mood, even if the weather doesn't! We've used Yellow as the main colour, with Silver and White for the stripes and trims. Artistic is the equivalent of four ply, but I've knitted it on tension 5, which is a tighter tension than I would normally use, to give some extra firmness to help stop the skirt from "seating".

Just remember that the Colour Changer is an inanimate object, which only ever does what it's told, so there is absolutely no need to be scared of it.

NOT NEARLY AS SCARY AS SCARY SPICE

People quite often back away from me when I talk about the Colour Changer. It could be something to do with the evangelical gleam I get in my eye, or

maybe they think I'm going to try to sign them up to some obscure religious sect. Just remember that the Colour Changer is an inanimate object, which only ever does what it's told, so there is absolutely no need for you to be scared of it. Scary Spice, of course, is an entirely different matter...!

AN EXTRA PAIR OF HANDS

Silver Reed's Colour Changer sits quietly at the left hand end of the needle bed and holds on to any yarn you are going to use, after the yarn you're using at the time - just like an extra pair of hands. It will change two colours automatically when the tripper on the carriage operates the lever on the Colour Changer.

To bring in a third or fourth colour, all you have to do is press the correct button for the feeder that's holding on to the colour you want. So - what could be easier? Now go and get it out from underneath the bed **RIGHT THIS MINUTE** and have a go with it!

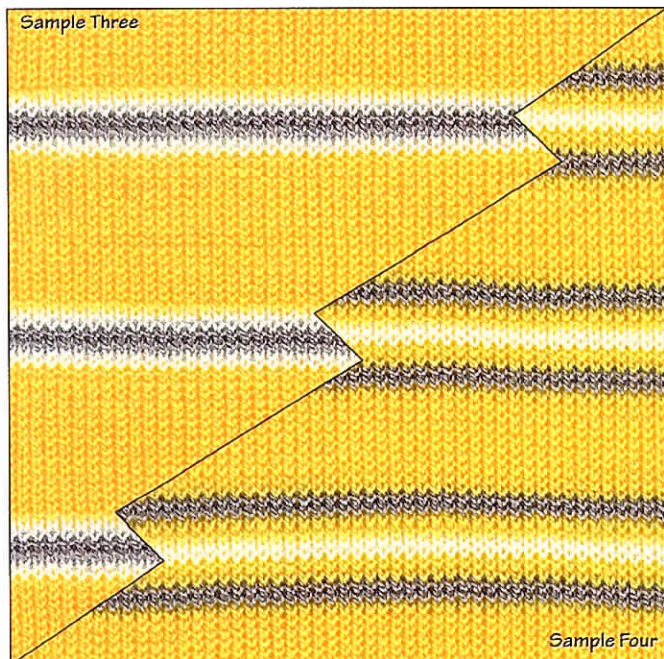
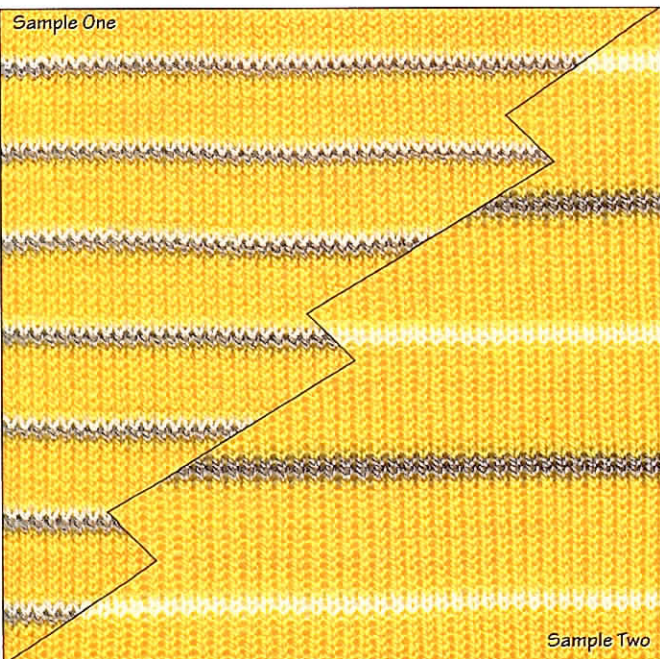
HOLE? WHAT HOLE?

There's always a little hint or tip that makes life with a knitting machine easier and that applies to the Colour Changer. I've got two for you this month. The first is to make sure that the branch tension unit (that's the bit with the wires which sits on top of the yarn rod) is set in the correct place. If you're using the Colour Changer on the single bed, the yarn rod goes into hole B. If you're using it on the double bed, it goes into hole A. If you use the Colour Changer with the yarn rod in the wrong hole, the yarn goes into the carriage at the wrong angle, resulting in tangles and possibly swearing!

STRIPES AT THE SPEED OF LIGHT

The second tip is to thread up the yarn properly. There's a lovely diagram in the instruction book which shows you how to do this correctly. Follow this and you're well on the way to quick and easy stripes!

Changi



ing Colour

CHECK YOUR CLAMPS

I've just thought of a third tip (what a bargain - three for the price of two this month). Even if you're using the Colour Changer on the single bed, you still need to have the front of the machine raised. If you already have the ribber on your machine, the ribber clamps will do this for you. However, if you don't have a ribber, fear not, because those clever Silver Reed chappies are ahead of you! In the YC 6 box, you'll find some ribber clamps. Exchange the flat clamps for the ribber clamps and your machine will be at the correct angle.

AN ODD NUMBER IS ALWAYS RIGHT

The instructions for this month's samples are very quick and easy. Having "rabbited" on about the Colour Changer, I didn't use it for **Sample One!** The reason is that I only knitted one row in White and one in Silver between each block of seven rows of Yellow. The colour sequence is 7 rows Yellow, 1 row Silver, 1 row

White, repeated throughout. As there is an odd number of rows, in an odd number of colours, the carriage is always on the right side of the machine to pick up the next colour in sequence - magic!

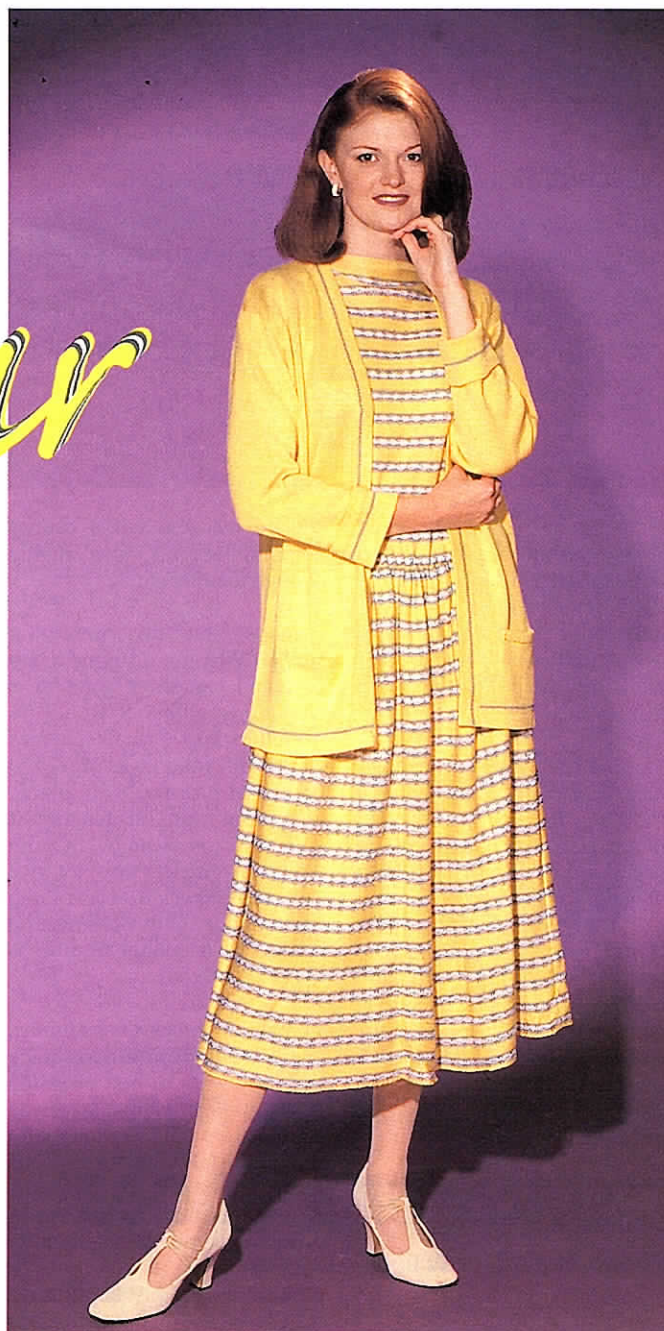
Time to thread the Colour Changer up now, because we're going to use it for the rest of the samples. I threaded mine up with Yellow as Colour 1 in Holder A, Silver as Colour 2 in Holder B and White as Colour 3 in Holder C.

The sequence for **Sample Two** is 12 rows Yellow, 2 rows Silver, 12 rows Yellow, 2 rows White, repeated throughout.

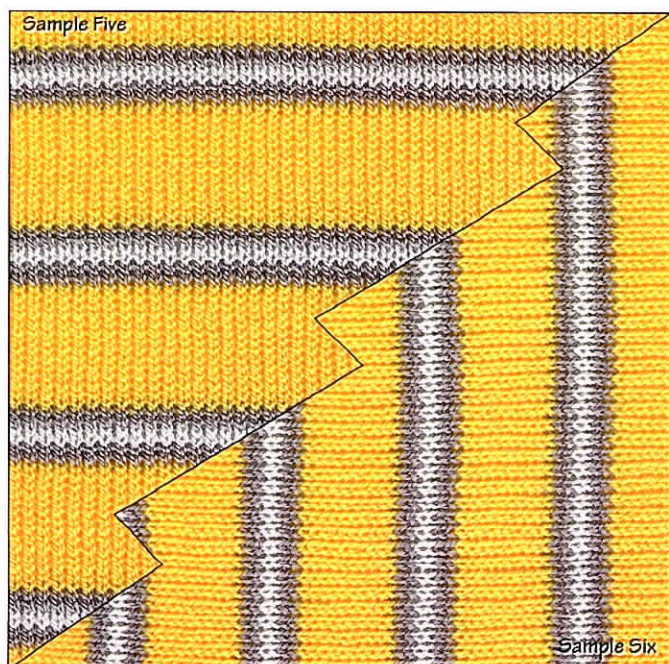
YET ANOTHER TIP!

While I'm thinking about it, I've got another useful tip for you. The skirt in this month's pattern uses the Colour Changer and also uses all 200 needles on the needle bed.

As we're not changing colour on every two rows, we need to



Don't miss this attractive Jacket and Dress - the follow-up to this month's patterns. They will feature in the next issue.



put the Driving Lever on the brush assembly into the "down", or rest position while we're knitting the blocks of Yellow rows, otherwise we'll be changing colour when we least expect it! You only need to do this on very wide pieces of knitting, where the carriage moves right into the Colour Changer arm.

The knitting sequence for **Sample Three** is 16 rows Yellow, 2 rows White, 2 rows Silver and 2 rows White, repeated throughout.

Sample Four involves a bit more work, with the colours changed more often: 10 rows Yellow, 2 rows Silver, 2 rows Yellow, 2 rows White, 2 rows Yellow and 2 rows Silver, repeated throughout.

Samples Five and Six use the colour sequence I eventually decided on for the suit. Sample Five is used the normal way up and Sample Six is knitted sideways, like the skirt and top. However, there is a different number of Yellow rows in each sample.

The colour sequence for **Sample Five** is 14 rows Yellow, 2 rows Silver, 2 rows White, 2 rows Silver, repeated. For **Sample Six** there are 10 rows of Yellow, instead of 14, between the Silver and White stripes.

I do hope that this has encouraged you to investigate the YC 6 Single and Double Bed Colour Changer further. While I've got mine still set up, we might have another go with it next month! ■

Learning to Use Your E6000

Pat Coulston has just attended a Weekend Workshop at the Hatton Machine Knitting Club up in Scotland, near Aberdeen. The other tutors were Anne Kent, Beryl Jarvis and Carl Boyd instructing on Japanese machines and Pat on the Passap and Pfaff.

It was an extremely good weekend and incredibly well organised. The ladies came for either one or both of the days - and the inner man was exceedingly well looked after including an excellent lunch at a nearby hotel!

The club has weekly meetings, but I must share with you one of the things that really impressed me so much. In Scotland, as in so many other areas, knitting machine shops and centres - and also the hand knitting wool shops are closing rapidly. Consequently, obtaining yarn and accessories locally is becoming almost impossible. Not so for the **Hatton Machine Knitting Club** members ... because of the scarcity of goods, they have set to and done something about it!

... instead of bemoaning the loss of availability of these essential items, the club has done something positive and constructive about it. I cannot recommend this idea highly enough to other clubs ...

They have their own Club Shop where yarn, accessories, needles, protection strips, oil and so on are all purchased in bulk and sold to members. A small amount is added to the price for postage and club funds and still the goods are sold at exceedingly reasonable prices. I really take my hat off to this club for their initiative.

Running the shop and doing the finances does, of course, take a little time. However, instead of bemoaning the loss of availability of these essential items, the club has done something positive and

constructive about it. I cannot recommend this idea highly enough to other clubs.

Perhaps you do something similar? Why not drop me a line so that I can share your ideas with other clubs? It would be useful to know what schemes work - and what ideas proved to be a total disaster! We'd love to hear from you. Incidentally, if you live anywhere in the Aberdeen district, why not give Club Secretary Pamela Farr a ring - to find out about club meeting times? Her telephone number is 01779-812769.

We have, in the past few months, been looking at various quick and easy ways to cast on using the single bed method. I received a letter from Jan in Oxford, who sent in the following idea:-

- ① Orange Strippers. Needles in every needle rib arrangement.
- ② Using stitch size about three on both beds, knit one zigzag row as usual.
- ③ If you want the stitches to be transferred to the back bed, insert the cast on comb so the teeth of the comb are opposite the front bed needles. (Note:- If you want the stitches to be transferred to the front bed, insert the cast on comb so the teeth of the comb are opposite the back bed needles and drop the back bed stitches at Step 7.)
- ④ Remove the strippers. Set locks on CX on both beds and knit two rows.
- ⑤ Set locks on N on both beds and knit one row.
- ⑥ Return the strippers and knit about four rows.
- ⑦ Drop either all of the front or back bed stitches. (See note in Step 3.)

- ⑧ Insert the black strippers and increase the stitch size for stocking stitch. Continue to knit.

If you put the teeth of the cast on comb into the zigzag row incorrectly, when you release the stitches, all the work will fall off the machine! Incidentally, you must have the Passap, Pfaff or Singer cast on combs for this technique - Japanese combs will not work, as the gauge is different. Thank you so much, Jan, for this tip.

On this same subject, I recently received a letter from Eleanor in New South Wales, Australia, who has her own method

- ① On the first row, set locks on GX/N and stitch size around 5 to 6.
- ② Knit one zigzag row and remove the strippers.
- ③ Take the cast on comb, but leave the wire of the comb in place. With the bump of the comb facing you, bring it up between the beds and press it against the back bed. Make sure that the front bed needles are able to go between the teeth of the comb.

④ Gently and slowly take the locks across, knitting one row. If there is any resistance, you have brought the comb up too high. Take the locks back and try again. When you do this correctly, a grating sound is never heard.

- ⑤ Take the locks back.

You are now going to cast on, in the normal way, using whatever method you like. Eleanor likes cast on Number 7 for the E6000. Set the stitch size about three for row one and increase to the stocking stitch size in about four rows. For the Duo 80, you should set the front lock to BX' and have all pushers in a 1x1 arrangement. On completion, you just pull out the two rows of contrast colour.

I'm sure that you would like to share with me that Eleanor greatly enjoys *To & Fro*. She first bought it, when it started, in 1978 and continued until 1992. She stopped for a few years and then started getting it again a year ago and has enjoyed every issue. The knitting club she organises pays her subscription as a "thank you". (That's another good club idea, isn't it?)

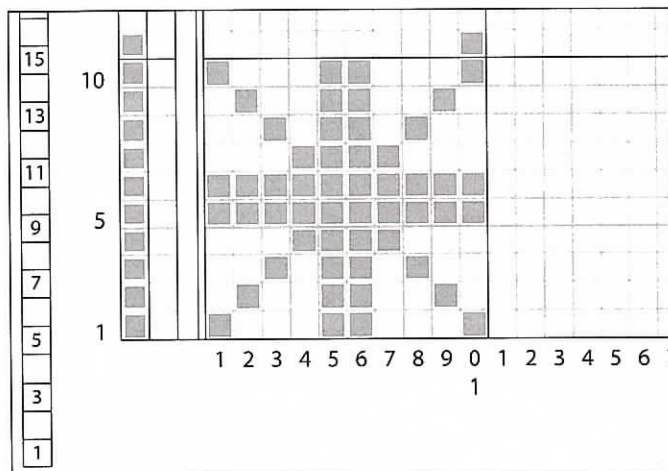
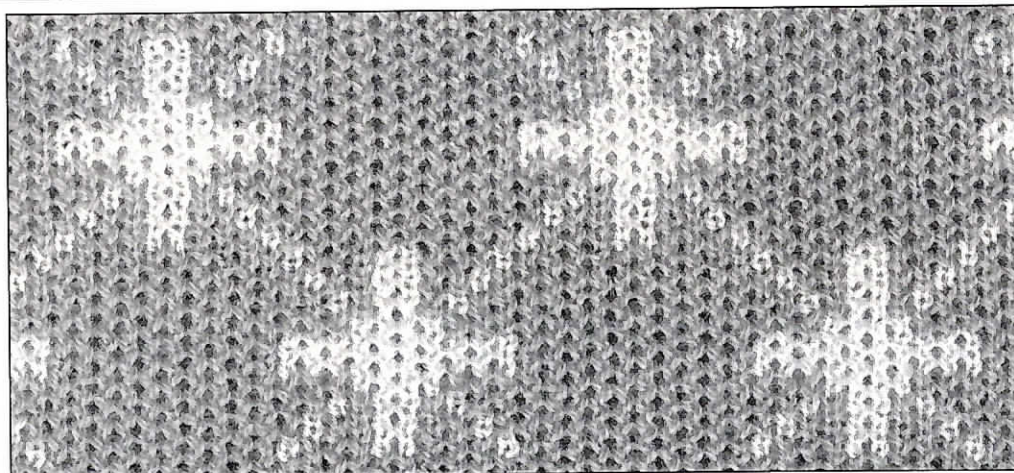


Figure 1



Exercise 2

Eleanor runs a monthly knitting group for those who own both Duo 80 or E6000 machines and also has two dedicated E6000 groups, one for beginners and the other for advanced knitters. She relies on a lot of the ideas she finds in magazines, to help her come up with new ideas to demonstrate to club members. She runs a monthly "all brands" club and is currently President of the New South Wales Machine Knitting Association which has nearly 500 members.

Eleanor ends a lovely, long, newsy letter about machine knitting in Australia with these words:- *"I know in the knitting clubs the age group is quite high - and it is only the enthusiasm of people who own machines that is keeping machine knitting alive".*

How I agree with Eleanor! We shall never know the debt machine knitters owe to the knitting clubs all over the world - and the folk who give up their time who run them.

At our club recently, we were looking at taking a pattern - preferably one of our own designs - and doing different things with it.

If you look at Fig. 1 (opposite), you'll see a picture of the pattern Bob chose - because it was so good! He found it amongst his Card Reader Sheets - and has no idea from whence it came! (See Fig. 2.)

Exercise 1 was to put spaces between and above the pattern.

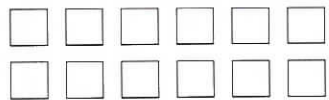


Figure 2

To do this, you need to programme up to:-

ENLARGE
POSITION - ENT
CMS? - NO
↑↑ ROWS 40 - ENT
↔ STS 10 - ENT
POSITION - ENT
Press ent to the next three commands, then:
↑↑ ROWS 0 - PRESS 4 AND ENT
Confirm flashing 4 with ent
↔ STS 0 - PRESS 4 AND ENT
Confirm flashing 4 with ent
TEST and so on

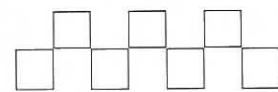


Figure 3

Exercise 2 was to have two rows of pattern staggered. Programme up to:-

ALTER - ENT
DIRECTIONS - NO
ADD - ENT
ADD WHAT - DOT - ENT
Enter the card reader again
ALTER - ENT
DIRECTIONS - NO
3 COLS - NO
DIST R 0 - 0 AND ENT
DIST STS 0 - 0 AND ENT
For explanations about this, please look on Page 54 of the manual.
ADD - NO

Go into enlarge position, so you can confirm that you have a pattern of 80 rows and 20 stitches and then continue as usual. This is a brilliant way to automatically stagger your patterns and is much better than programming the first block as Stitch Pattern A and the second block as Stitch Pattern B, with changes!

On that note, I think I'll leave you. Next month, I'll probably have to wear my Question Time "hat" for all the **Machine Knitting Monthly** readers. So, until then, happy knitting! ■

Learn to use your E6000 Electronic knitting machine

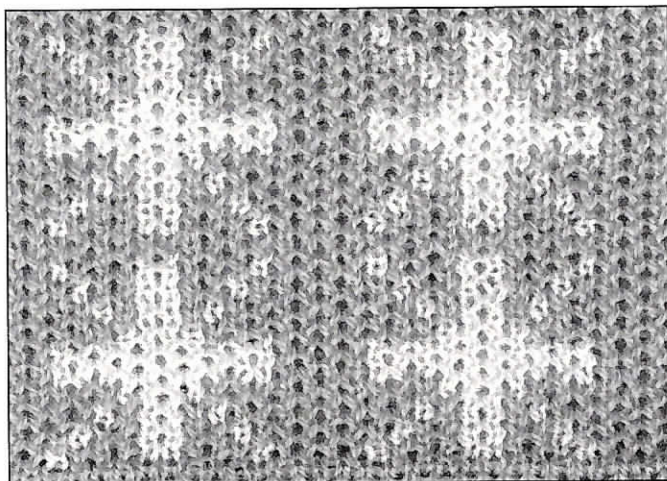
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Course and learning by post

THE KEY TO SUCCESS



Send a stamped addressed
envelope for further details to:-

Pat Coulston
3 Blake Hill Crescent
Poole
Dorset BH14 8QN.



Exercise 1

Scallop Shell Sweater

Designed by Pat McCourt

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply. (Yarn Guide No. 11.)

1 x 400 g cone in Shade 14 (MC).

Denys Brunton Magicolor 4-ply. (Yarn Guide No. 11.)

1 x 340 g cone in Shade 32TL (C).

GARMENT WEIGHT

Finished garment in second size weighs 375 g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton, Lancashire BL7 0HB. Tel:- 01204-852604.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

Knitting Notes

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 96 [101, 106, 111] cm, 38 [40, 42, 44] in.

Length to shoulder 58.5 [59, 62, 62] cm, 23 [23½, 24½, 24½] in.

Sleeve seam 47 [47, 49, 49] cm, 18½ [18½, 19½, 19½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used the knit side of the knitting as the right side of the garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard

patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.

e) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

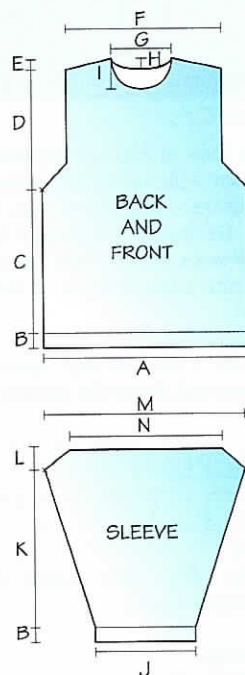
BACK

With carriage at right and using MT-8/MT-8 and C, cast on 157 [165, 173, 181] sts at centre of machine in 1x1 rib as diagram with extra st at right.

* Using MT-7/MT-7, K 3 tubular rows. Carriage is at right. Set RC at 000. Using MT-5/MT-5 and MC, cont as follows.

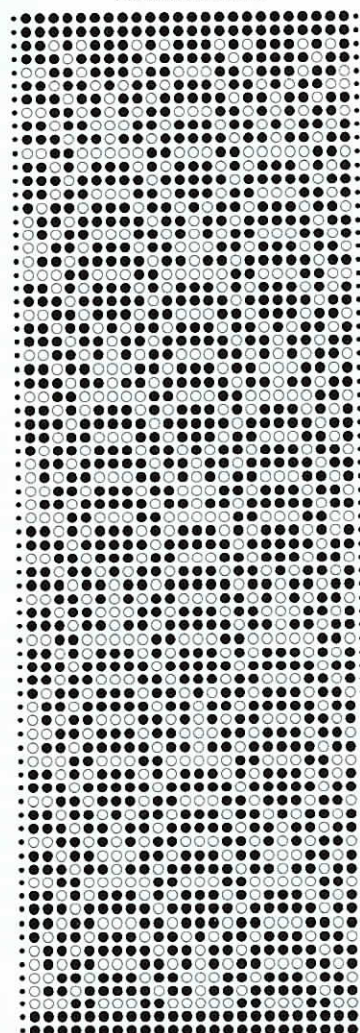
** Set carriage to hold. Counting main bed Ns only from centre 0, push the 2nd and every foll 4th N at left and the 3rd and every foll

Diagrams



A = 48.5 [51, 53.5, 56] cm
B = 7 cm
C = 28.5 [28, 31, 30] cm
D = 23 [24, 24, 25] cm
E = 2 cm
F = 36 [38.5, 41, 43.5] cm
G = 17 cm
H = 2.5 cm
I = 10 cm
J = 25 [25, 26, 26] cm
K = 40 [40, 42, 42] cm
L = 5 cm
M = 46 [48.5, 48.5, 50.5] cm
N = 33.5 [36, 36, 38] cm

Punchcard Chart



4th N at right to HP. K 3 rows. Set carriage to knit back to WP. K 1 row. Rep from ** 8 more times. RC shows 36 *.

Dec 1 st at right edge. 156 [164, 172, 180] sts. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 106 [104, 114, 110] rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end on every row until 116 [124, 132, 140] sts rem ***.

K 64 [68, 68, 72] rows. RC shows 190 [192, 202, 202].

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MC, cast off centre 22 sts. Using nylon cord, K 47 [51, 55, 59] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Set carriage to hold. K 1 row. Push 7 [7, 8, 9] Ns at right to HP and cast off 11 sts at beg of next row, K 1 row. Push 6 [7, 8, 9] Ns at right to HP and cast off 3 sts at beg of next row, K 1 row. Push 6 [7, 8, 9] Ns at right to HP and cast off 2 sts at beg of next row, K 1 row. Push 6 [7, 8, 8] Ns at right to HP, K 2 rows. 6 [7, 7, 8] sts rem. Cont in st st and MC. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to ***.

K 36 [40, 40, 44] rows. RC shows 162 [164, 174, 174]. 29 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 22 sts. Using nylon cord, K 47 [51, 55, 59] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row and then cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [35, 39, 43] sts rem. K 11 rows.

SHAPE SHOULDER

Set carriage to hold. Push 7 [7, 8, 9] Ns at right to HP, K 2 rows. Push 6 [7, 8, 9] Ns at right to HP, K 2 rows. Push 6 [7, 8, 9] Ns at right to HP, K 2 rows. Push 6 [7, 8, 8] Ns at right to HP, K 2 rows. 6 [7, 7, 8] sts rem. Cont in st st and MC. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and then release from the machine.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MT-8/MT-8 and C, cast on 81 [81, 85, 85] sts at centre of machine in 1x1 rib as diagram with extra st at right.

Work as for Back from * to *.

Dec 1 st at right edge. 80 [80, 84, 84] sts. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th [3rd,

4th, 3rd] row until there are 148 [156, 156, 162] sts. K 12 [34, 12, 39] rows. RC shows 148 [148, 156, 156]. Adjust length at this stage, if required. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every row until 108 [116, 116, 122] sts rem. Cast off.

NECKBAND

With carriage at right and using MT-8/MT-8 and C, cast on 145 sts at centre of machine in 1x1 rib as diagram with extra st at right. Using MT-7/MT-7, K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and MC, cont as follows.

** Set carriage to hold. Counting main bed Ns only from centre 0, push the 2nd and every foll 4th N at left and the 3rd and every foll 4th N at right to HP. K 3 rows. Set carriage to knit back to WP. K 1 row.

Rep from ** 2 more times. RC shows 12. Transfer sts for st st. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 31 [35, 39, 43] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Set in sleeves matching markers. Join side, sleeve and neckband seams. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. ■



Garment Making

Debbie Kendall moves away from knitting jumpers this month, taking a look at **sideways knitted skirts**. They are very easy to knit and also easy to wear. Any knitter, of any size or shape can make themselves a skirt - but the secret is to make it big enough so that it doesn't cling!

A sideways skirt is knitted in a series of wedges, together with straight sections. The wedges are shaped, using holding position - sometimes called short row knitting. More rows are knitted at the bottom than the top to give us the correct shape.

Before we knit a skirt in class, we spend one lesson having a look at the four different ways of

shaping. This way, everyone practises short row knitting and really learns what is happening on the machine - so let's do the same!

We shall practice shaping by knitting through the four following samples then, next month, actually knit, block and press a skirt which will fit. There are two different types of wedges that can be used for a skirt -

spiral and mitre wedges, which will give us a different finished look.

SPIRAL WEDGE

A spiral wedge is only shaped one way on the machine and gives us a curved, swirly effect at the bottom which is excellent for a skirt where you want plenty of swing.

MITRE WEDGE

The mitre wedge, because of the way it is shaped, creates a straight fabric which is essential for single bed pleated skirts - for example, a sunray skirt. It is also best to use this type of shaping if you add any pattern such as Fair Isle or lace in the straight panels. My personal preference is to

always use the mitre wedge for all sideways knitted skirts, plain or patterned as I like the way the finished skirt hangs straight.

The only way you can compare the different ways of shaping is to actually knit the following four samples, remembering to label them as you finish knitting. For these samples, use any yarn you have to hand. An ordinary, four ply acrylic is always good for sample knitting and you should knit, as suggested, in two colours. I know you probably wouldn't want to knit in stripes like this on a real skirt - but for practice work, the stripes really show up the shaping and help us to compare the different samples.

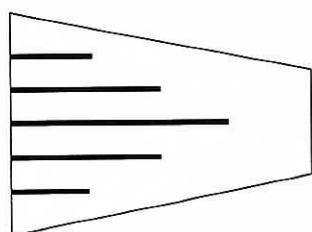


Diagram of Sample 1 as seen from the right side

SAMPLE 1

Mitre wedge, shaping at the beginning and end of wedge

- 1 Cast on over 60 stitches and knit approximately 10 rows. End with the carriage at the left.
- 2 Bring all needles out to holding position and set the carriage to hold. Change colour every two rows. * Push eight needles in holding position at the left back to upper working position and knit two rows; repeat from * six times in all. There will now be twelve needles remaining in holding position and carriage is at the left.
- 3 * At the right, at the opposite end to the carriage, push eight needles to holding position and knit two rows; repeat from * until all the needles are in holding position.
- 4 Cancel the hold and knit ten rows across all of the stitches. Cast off.

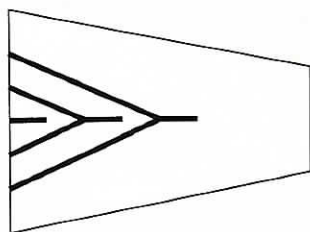


Diagram of Sample 2 as seen from the right side

SAMPLE 2

Mitre wedge, shaping at the centre of wedge

- 1 Cast on over 60 stitches and knit approximately 10 rows. End with the carriage at the left and set the carriage to hold.
- 2 At the right, bring twelve needles to holding position and knit two rows.
- 3 * At the right, bring eight needles out to holding position and knit two rows; repeat from * five times in all. All the needles are in holding position, except for the eight nearest the carriage and the carriage is at the left.
- 4 * At the left, bring eight needles in holding position to upper working position and knit two rows; repeat from * five times in all.
- 5 Cancel hold and knit ten rows across all of the stitches. Cast off.

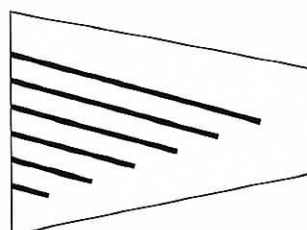


Diagram of Sample 3 as seen from the right side

SAMPLE 3

Spiral wedge, shaping at the beginning

- 1 Cast on over 60 stitches and knit approximately ten rows. End with the carriage at the left.
- 2 Set the carriage to hold and bring all needles to holding position.
- 3 * At the left, bring four needles to upper working position and knit two rows; repeat from * twelve times in all.
- 4 Cancel hold and knit ten rows across all of the stitches. Cast off.

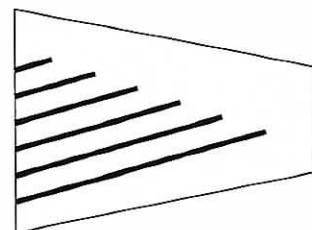


Diagram of Sample 4 as seen from the right side

SAMPLE 4

Spiral wedge, shaping at the end

- 1 Cast on over 60 stitches and knit approximately ten rows. End with the carriage at the left and then set the carriage to hold.
- 2 At the right, bring twelve needles to holding position and knit two rows.
- 3 * At the right, bring four needles out to holding position and knit two rows; repeat from * eleven times in all.
- 4 Cancel hold and knit ten rows across all of the stitches. Cast off.

Southport Knitting Exhibition

Birkdale House School, Windyharbour Road,
Birkdale, Southport

22nd August 1998 10.00am - 5.00pm

- 51 Exhibitors
- Lectures by Kate Arklay, Janet Cook, Janet Spink.
- Two free fashion shows with some garments supplied by designers and some by Southport Knitting Club (all modelled by Southport Knitting Club members).
- Raffle in aid of local hospice, prizes include a sewing machine donated by **Brother**, an intarsia carriage donated by **Sewers & Knitters**, a set of "Woolley Weights" donated by **Woolley Soft Ware**.

Refreshments available provided by local catering company (also knitting club members).

Plenty of FREE coach/car parking at the rear of the venue in Liverpool Road. The entrance for exhibitors and pedestrians is via Windyharbour Road.

Ticket prices for all visitors:- £2.50 advance / £3.00 at door.
Children under 16 admitted free if accompanied by an adult.

Further details and ticket applications to:-

Dorothy Mitchell
9 Talaton Close
Marshside
Southport PR9 9GD
Tel:- 01704-228430

Please send SAE with ticket applications

The diagrams can only give you a very general idea of the way the knitted sample looks, so please do knit them. After completing the samples, you should give them a good lengthways stretch then lay them on a table and look at them. As I said previously, the stripes show the shaping up well.

You should also be able to see the way Samples 3 and 4 have a slight twist to one side - although this effect is more marked when more wedges are knitted. The samples also show us the shape of the finished skirt, smaller at one end for the waist and getting larger towards the hem.

ELIMINATING HOLES

Take another good look at the samples. Can you see the small holes at the end of each stripe? Although they do show up on all of the samples, I think that they are most noticeable on Sample 2 and would spoil the look of the finished skirt. The way to get around this is to wrap the yarn under the first inside needle in holding position.

For example, in Sample 1 at Step 2, you would knit as follows:-

- 1 Bring all needles out to holding position and set the carriage to hold.
- 2 Change colour every two rows. * Push eight needles at the left, the end nearest the carriage, to upper working position and knit one row.
- 3 Take the yarn under the nearest needle in holding position and knit one row. Doing this links the non-knitting edge with the knitted edge and the hole is eliminated.

AUTOMATIC WRAPPING

To speed up the knitting, it is also possible to automatically wrap, again taking Sample 1 as an

example, from Step 2, knit as follows:-

- 1 Bring all needles out to holding position and set carriage to hold.
- 2 Change colour every two rows. * Push nine needles at the left, the end nearest the carriage, to upper working position and knit one row. All nine needles will have knitted.
- 3 Now push the needle next to the one in holding position out to holding position and knit one row.

Have a look at this knitted row - can you see that the yarn has automatically wrapped around the last needle in holding position?

- 4 Repeat from * in Step 2 six times in all. There will be twelve needles remaining in holding position.

It is slightly different automatically wrapping at Step 3 and you should work as follows:-

- 1 With the carriage at the left, * at the right, at the opposite end to the carriage, push seven needles to holding position and knit one row.
- 2 Now push the eighth needle to holding position and knit one row. Have a look again at this row, can you see here that again the yarn has automatically wrapped? Repeat from * in Step 1 until all the needles are in holding position.

Next month's pattern will use the shaping from Sample 1. Might I suggest that it would be a good idea to re-knit Sample One, but this time wrap either manually or automatically to eliminate these holes and also to practice short row knitting! That's it for this month - see you again next time! ■

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Diane's Agony Column

The first time **Diane Bennett** saw a disk of designs for an electronic knitting machine, she was amazed at how it was possible to store such a large amount of information on a little disk less than 10 cm square!

Many designers now produce their designs on disk, making it quick and easy to use them - if you know how! I have had queries about using disks from several readers, so this month I shall try and explain how to use them.

The first disk drive which could be used with an electronic knitting machine was the FB100, which was produced by Brother for use with their electronic machines from the KH930 onwards - as well as the KH900. These use standard diskettes and each one can store the equivalent of 54 mylar sheets of designs - that's a lot of pattern!

Later, when computer programs began to be used with electronic machines, it also became possible to store patterns for use with these programs - mainly DesignaKnit and Creation 6 (for the E6000 only).

Before a disk can be used to store designs of either type, it must first be formatted. The disks can be used by several different types of disk drive, so the formatting organises them in the right way for that machine.

For Brother disk drives, they are formatted with two sectors, so that two sets of designs can be stored on one disk. For DesignaKnit and Creation 6, they are formatted in sectors, which is the standard format for all IBM compatible computers. It is also possible to buy disks ready to use in this format.

Once the disk has been formatted, it can be used to store designs. The Brother disk drive can be connected either to the knitting machine or the PPD, using the lead provided. All the

900 series patterns stored in the memory are then saved on to one track of the disk. Another set of designs can also be stored on the other track. Up to 98 designs, depending on the size, can be stored on one track.

If designs numbered 901 to 930 from the PPD are stored on one track, then another design 931 is added to the PPD, this cannot be stored as a single design. All the designs, 901 to 931 must be stored. The simplest way to do this is to delete the previous set of designs, then use the track to store the complete set including the new design.

When using a disk to store designs created using DesignaKnit or Creation 6, each design can be saved to the disk after it is completed. If a disk has 30 designs on it, one single design can be added by saving that file to the floppy disk.

Unfortunately disks can become corrupted, making it impossible to retrieve the data which is stored on them. Although this happens quite rarely, to avoid losing files it is helpful to make two copies of the files. When saving with the Brother disk drive, save each set of designs on to two different disks. For Creation 6 or DesignaKnit, the files are stored on the hard disk, so it is usually only necessary to save the files on to a floppy disk, since there are then two copies of each file available.

You should always label the floppy disks carefully, either with the track number and information about the type of design or by keeping a list of the designs on the disk. It is often helpful to format a batch of disks ready

for you to use, then label these with the letter F to indicate that they have been formatted ready for use.

It is also possible to purchase disks of designs ready for use. Many designers produce disks for their patterns, so that they can be loaded quickly and easily, without having to draw or enter the design into the machine.

When using the Brother disk drive, designs can be loaded into either the PPD or the knitting machine. All the designs on one track of the disk are transferred to earlier models and all the designs in the memory of the machine are deleted. Always check that the designs have been stored on disk before transferring patterns to the machine or PPD.

The selected design can then be knitted by programming the pattern number. When designs are transferred to the KH965 from the PPD or to the 970 from the PPD or disk drive, individual designs can be transferred to the machine for knitting without deleting those already stored in the memory.

Designs for Creation 6 or DesignaKnit should first be transferred to the computer, then sent to the knitting machine via the link. Although it is possible to copy all the designs on a disk to the hard disk, the simplest method is to open and then save the file to be knitted. With the program running, insert the floppy disk and open the file to be knitted. Save the file on to the hard disk. This can now be transferred to the knitting machine via the link ready to knit. When using DesignaKnit, the file can be integrated with

the garment shape and then transferred to the machine, so that the first row of the pattern is the first row to be knitted on the garment piece. This is called Integrated Download.

Many knitters have designs stored on disk for the Brother disk drive, but now use DesignaKnit. These designs can be transferred to the computer and saved in DesignaKnit format. First, load the designs from the disk into the machine or PPD from the disk drive. Connect the machine or PPD to the computer with the link and upload the patterns. These are stored as a batch file and individual designs can be saved using Extract. When all the designs on a disk have been uploaded and extracted, copy them on to a floppy disk for permanent storage in DesignaKnit format.

I hope that this brief introduction may have helped readers who are confused about using disks. This is a wonderful way to store designs - but always make sure that you have two copies of everything for safety. ■

Don't forget that Diane's books The PPD User's Guide and The DesignaKnit 6 User's Guide are available to help you. Each book costs £6.20 from:-

Diane Bennett
9 Huntley Grove
Nailsea, BRISTOL BS48 2UQ

Please refer to Diane's advert for other books about DesignaKnit and DesignaKnit Link - the newsletter for DesignaKnit owners.

Pot Pourri

Designed by **Betty Meeds**

Pattern Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

A small amount in Sandstone, Red, Blue or any colour you desire as main yarn (MY).

Pot-pourri & pot-pourri oil.

Net (see Top Tips below).

Copydex adhesive.

Ribbon.

Silk flowers and leaves.

Ribbon flowers and bows.

Ears of corn.

ABBREVIATIONS

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

Knitting Instructions

MEASUREMENTS

Small hat is 10 cm, 4 in diameter.
Large hat is 16.5 cm, 6½ in diameter.

TENSION

We used tension dial setting 5 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side.
- Put some pot-pourri in a plastic bag and add a few drops of oil. Shake bag to distribute oil. Seal bag until required.

SMALL HATS (SANDSTONE OR BLUE)

Push 61 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using MY and MT+1, K 4 rows. Using MT+2, K 4 rows. Using MT+3, K 4 rows. Using MT+5, K 1 row. Using MT+3, K 4 rows. Using MT+2, K 4 rows. Using MT+1, K 4 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed.

Set RC at 000 and then, using MT, K 16 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up sts, secure and join seam.

MAKING UP

Thread a length of matching yarn through stitches where brim meets crown. Pull up slightly to give top of hat a nice round shape and secure.

Cut a piece of net 15 cm x 15 cm, 6 in x 6 in. Place a small amount of pot pourri in centre of net. Collect corners of net together

and twist to enclose pot pourri. Place a small amount of glue inside crown, putting spots of glue all the way round. Putting twisted part in first, push net into hat, working it to give a rounded finish to crown and level with brim.

Cut a piece of ribbon to length required and on right side of hat glue ribbon on seam line of brim, doubled over to make a loop.

Using flowers, leaves, bows or whatever you prefer, decorate brim of hat, carefully gluing each piece with a spot of glue.

LARGE HATS (RED OR SANDSTONE)

Push 121 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using MY and MT+1, K 6 rows. Using MT+2, K 6 rows. Using MT+3, K 6 rows. Using MT+5, K 2 rows. Using MT+3, K 6 rows. Using MT+2, K 6

rows. Using MT+1, K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed.

Set RC at 000 and then, using MT, K 23 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release. Pull up sts, secure and join seam.

MAKING UP

Make up as for Small Hats with the following alterations:-

① Cut the piece of net 20 cm x 20 cm, 8 in x 8 in. Glue the loop of ribbon on underside of Red hat.

② Using flowers, leaves, bows, ears of corn or whatever you prefer, decorate brim of hat, carefully gluing each piece with a spot of glue.

TOP TIPS

To work with just a tiny amount of glue, which is not possible with a brush or from a tube, first place a small amount of glue on a piece of thick card. Then you can apply the glue to the trimmings, using a wooden cocktail stick or something similar.

Curtain net, which is ideal for the hats, can be bought cheaply from a remnant box. Betty bought a large piece for 50p. ■



Knitter's Browse

Frank Dineen attended The Shepton Mallet Show. Seems a long time ago now, doesn't it? It was wet, it was cold and it was blowing half a gale - that was in the hall! He asked Anne how she was and she said, "Cold. I'm very cold".

I took it from that, that she was feeling a little chilly. Seriously, it was pretty grim - even my "goosebumps" were complaining! Those sort of conditions may suit cows, but knitters don't have their constitution and deserve a little more consideration, I feel.

I do not blame the organisers - though I have said the site has its limitations - no, I blame the owners of The Royal Bath & West Show ground. What did you think of the car park? For a major exhibition site that has been in existence for somewhere about 40 years, I think we all agree that it leaves a great deal to be desired. Dare I compare it with a Summerbee?

The best feature of the showground at Shepton is the restaurant. It's comfortable, attractive and provides good food at sensible prices. There are other eating facilities available on the ground floor as well and these deserve a mention ... there, I have mentioned them! Somewhat to my surprise, The Guild was offered a space and it was certainly worth taking up. We recruited more than enough new members to cover our costs and gained valuable publicity for the cause.

Now what else have I been doing? I recently visited South Woodham Ferrers Knitting Club. For the benefit of those of you who don't know your "ferrers" from your "ferrets", it's in Essex, near Chelmsford. It was a lovely day and Jan, Olive Jinkings and I spent a wonderful afternoon in the company of some truly dedicated knitters - extolling the virtues of The Guild and demonstrating some old machines. Other than that life has been pretty quiet.

I picked up one of those petty little viruses at Shepton. You

know, the ones that make you feel physically miserable but don't justify a trip to the doctor. On top of that, I have been suffering from tummy trouble since before Christmas.

I finally got a hospital appointment at the end of April and entered the room. The doctor advanced towards me with a slight smile on her face and a tube-like device in her hands. I said I was not that way inclined. She smiled wider - and now knows me inside and out! End of romantic interlude - normal service will now be resumed.

I recently picked up a magazine called *Filatura di Crosa*. For those of you who don't know, it is a knitting magazine, published quarterly by Luigi Botto - an Italian supplier of quality yarns. Mine is the Spring/Summer issue and it's full of patterns for garments, in the most glowing colours and full of "street cred" for men, women and children. Although the patterns are designed for hand knitting, they could probably be adapted for the machine - then I am no expert! However, I tell you, I drooled.

The magazine costs £3.95 and is worth every penny. I do not know how widely available it is in the UK, but I bought my copy in Menzies. Does the presence of this magazine herald a greater continental influence on the UK knitting scene? So far membership of the EU has had little influence on our hobby. Is this due to change?

I get the impression that, certainly in France and Germany, knitting both by hand and machine is either dead or at least terminally ill. Perhaps, with some cross pollination, this will change. However, even we need

to recognise that the days of knitting for the family, from need, are gone - probably for ever. Today, knitting needs to be seen as a craft for pleasure, not one of need. When we talk of the future of our craft and how to develop it, we need to keep that thought firmly in mind.

I remember as a boy, being kitted out with socks knitted from various coloured wool - all recycled from un-picked garments. To have called them a pair would have been stretching the meaning of the word a good deal too far!

Today, such socks may well be knitted, but as an art form. Perhaps they were an art form at the time and I didn't recognise it. Sorry mum! That is the measure of change that has overtaken knitting and why, when we try to sell a new generation on the craft, whether here or on the continent, we need to think in terms of something other than sweaters and scarves.

In this country, machine knitting is not dying - it is changing direction. At the moment, there are a lot of bargain buys in machines and yarns - so it is a good time to take up the hobby. What effect the Euro is going to have is a little difficult to foretell. As prices on the continent are to be shown in both the currency of the nation state and in Euros, stabilising of prices throughout the EC is likely.

The UK market is unlikely to escape this trend. This being so, I think it is not impossible that continental yarn manufacturers will seek out sales opportunities here. At the same time, they may look to use our still strong knitting culture as a springboard to re-vitalise their home markets. In this context, it is possible that we may find

ourselves talking in terms of Calais or Cologne, rather than Birmingham or Shepton Mallet. "The times they are a'changing!" A 1960s song - even more true today.

There is a future for machine knitting here and across the Channel - an exciting future. All it needs is for someone to grasp the nettle. If that has not already happened, then it won't be long before it does. Knitwear is high fashion and British designers are world renowned. We are the torch bearers. So, let's not drop it, eh?

To change the subject, someone asked me the other day if I knew which was the oldest Machine Knitting Club in the UK? I had to admit that I had no idea. So, come on you club leaders ... own up and let me know.

Another question I have been asked recently is whether or not I knew how old French Knitting is? Does anyone know? Come to that, why is it "French"? Does it hail from France, or is this another example of the English use of the word "French" in a cynical or derogatory sense? Natural break coming up!

I have just returned from the daily shopping trip and dropped in on a Car Boot Sale. I found an interesting, but rather battered, Knitmaster machine and I think it's a 7500. It was very dirty and when I enquired the price, I was told it was £25. The fellow selling it reckoned there is now a collectors market for these machines.

He also said, "There's this bloke who writes about them in some knitting magazine. Seems his wife told him to do it!" I did not buy it - I already have one. £25? What is the world coming to?

A DAY with . . . KATE ARKLEY

Saturday 12th September 1998. 10.00am - 4.00pm
at EASY GRINSTEAD (easy to find venue on A22)

The cost for the day is £15, which includes morning coffee or tea and biscuits, a buffet lunch and afternoon tea & cakes.

Kate will be speaking about perfect finishing, slip stitch with a difference, weaving (including home furnishing) and making the most of your patterns. Her talks will be illustrated with slides.

This event is organised by Anne Kent and Pauline Murphy. For further details, tickets and a map, please write to:-

Anne Kent, 23 Springfield, East Grinstead, West Sussex RH19 2RT.
Please make cheques payable to Anne Kent

Actually, I hope he gets the asking price, because machines are currently being sold for silly prices - often well below their value. Ten year old electronic models can be bought for well under £200? Incredible, isn't it!

The worrying thing is, that unless we can somehow "dry up" this source, it may not be possible for the manufacturers to sustain a presence in the market. Which brings me back to what I was saying earlier - for all our sakes, we need to do everything we can to awaken enthusiasm for this craft among our non-knitting friends.

Maybe we ought to have a National Machine Knitting Week - when we take to the streets and give everyone the needle ... prove that we have not been "cast off" from the mainstream of life ... "cable" our friends overseas ... be prepared to take a "ribbing" and not to let the tension get at us. Let us leave no cone unturned - to the barricades, mes enfants! (That's for the benefit of the French Knitters!) Here's a thought - Can you knit a German Band and when does Chancellor Kohl intend to visit Newcastle? Well that's two thoughts really ... which only goes to prove how thoughtful I can be.

The post has just arrived with the May issue of **To & Fro** and **Machine Knitting Monthly** - on the same day! This is too much, where are the smelling salts - whew, that's better. What's **Joan Lafferty** asking - have you joined **Frank Dineen's** Guild? Not "my" Guild Joan, it is the Guild of everyone who has an interest and a stake in machine knitting. I'm just the guy who ran the flag up the mast.

So, you ask, "How is the Guild doing?" Fabulously. I have to say,

I'm having quite a bit of difficulty in keeping up with the demands on my time - and that is despite having an absolutely superb team of helpers. Their enthusiasm seems boundless and that is exactly what machine knitting needs to keep it alive and to extend its boundaries. Wishful thinking won't achieve anything - but all this enthusiasm will!

Like Joan, I say join us. It does not matter if you knit on a twenty year punchcard machine or a state-of-the-art electronic. It does not matter if you earn a living with a machine or if you just dabble, or if you are a designer or a yarn supplier. At the end of the day, we all want - and need - the same thing, which is a strong craft supported by a strong industry.

The Guild intends to introduce the craft to those who know nothing about it. It also plans to raise the image of the hobby in the eyes of those who take it for granted, such as some Craft Show organisers who refuse to accept our work - on the grounds that it was done on a machine and no genuine skill was required. Wool in one end - garment out of the other is their attitude.

We intend to bring together the lonely knitters, those who live in areas where clubs are a bit thin on the ground and those who cannot travel, the disabled and housebound. Nobody is going to be left out if we can possibly help it. So, why not jump aboard now?

While you think about that, I'll put my pen away for another month. Talk to again soon. Deo volente - that's Latin! Amazing - for £1.95 you get **To & Fro** and an education thrown in. Now that is value! ■

ANDREA LEVICK

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Written by Andrea Levick, transcribed by June Williams
To include Direct entry sheets

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ANDREA LEVICK

Woolsack Cottage, Sheepwash Lane, Godshill,
VENTNOR, Isle of Wight PO38 3JR.

MACHINE KNITTING MONTHLY

Please reserve a copy of **Machine Knitting Monthly** for me starting with the next issue and continuing until further notice.

Name

Address

Postcode

Signed

Date

PLEASE HAND THIS FORM TO YOUR LOCAL NEWSAGENT

Shadow Pleated Skirt

Designed by Maggie Andrews

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines and we used a Silver Reed SK840. Punchcard owners should see the note at the end of the pattern.

MATERIALS

Bramwell Silky. (Yarn Guide No.6.)

1 x 500 g cone in Black (MC).

1 x 500 g cone in Jade (A).

Bramwell Hobby. (Yarn Guide No.6.)

1 x 500 g cone in Black (B).

2 cm wide elastic to fit waist, plus 1 cm for overlap.

In-Ex Shadow Pleat Steaming Kit.

GARMENT WEIGHT

Finished garment in first size, third length weighs 265 g.

The fibre content of Silky is 100% Bright Acrylic, Hobby is 83% Acrylic, 17% Nylon. For further information about these yarns, please write to the following address:- FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811. For details about In-Ex Steaming Kits, please write to:- In-Ex, PO Box 1459, Windsor, Berkshire SL4 2TP.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents List on page 3.

Knitting Instructions

MEASUREMENTS

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length including waistband after steaming 66 [71, 76, 81, 86, 91] cm, 26 [28, 30, 32, 34, 36] in.

TENSION

No tension swatch is necessary. We used tension dial setting 5 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet, from the chart provided. Maggie added a few more black squares to remove the few long floats.

c) We used Silver Reed Card 7, Pattern 41 from basic set for SK840 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver

Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

d) On Silver Reed electronic machines, place needle 1 cam between Needles 30 and 31 at left of centre 0. Press button 1 (right light on), button 2 (left light on for 580 and SK840 machines, right light on for earlier models) and button 3.

e) Brother electronic machines, place pattern over centre 0. Top position switch 6 and top position switch 4.

f) The skirt has a choice of six lengths. We suggest that you mark the stitches for the size you require.

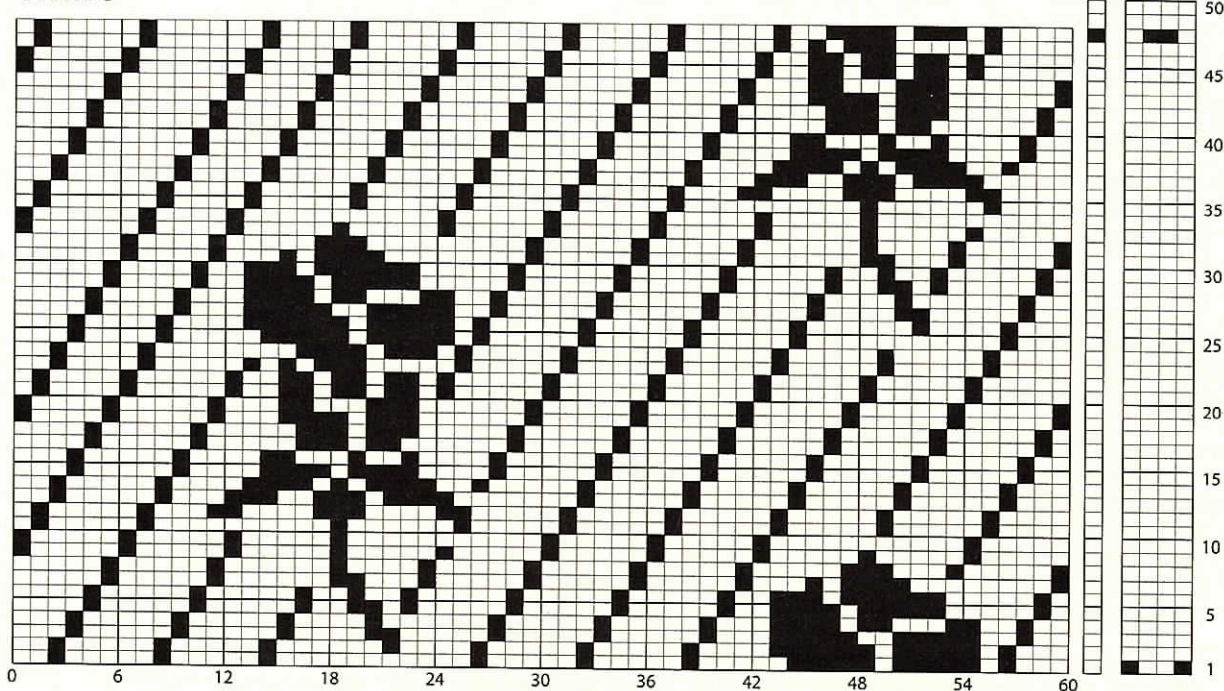
g) The number of pattern repeats knitted relate to the hip sizes.

h) Left over yarn can be used to knit a summer top - please see note at end of pattern.

PATTERN

With A in feeder 1/A and MC in feeder 2/B, K 14 rows. With A in feeder 1/A and MC and B together in feeder 2/B, K 6 rows. Remove B. These 20 rows form

Chart



Pattern 8

patt. Carry B when not in use, up the side of the work by laying it over the end N on alt rows. This edge is the waist edge.

MAIN PART

Push 140 [150, 160, 170, 180, 190] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 520 [540, 560, 580] rows. Place marker at each end. Set RC at 000. K 520 [540, 560, 580] rows. Using WY, K a few rows in st st and release from machine leaving empty Ns in WP.

With K side facing, replace sts on to Ns. Unravel WY. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place on to corresponding Ns, placing them into needle hooks. Close latches and push Ns back to WP so that one set of sts knits through the other. Using MT and MC and B tog, K 1 row. Pull out nylon cord and remove WY. K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

WAISTBAND (2 PIECES)

Push 130 [135, 140, 145] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC and B

tog, K 22 rows. Make a hem by placing sts on nylon cord on to corresponding Ns. K 1 row. With K side of waist edge of Main Part facing and starting at the seam, pick up 5 sts from each thin section (the edges that are wrapped with B) and place on to Ns until you reach the marker. K 1 row. Pick up 2 sts from each thick section and place on to corresponding Ns. K 1 row. Using MT+5, K 1 row. Cast off with a latch tool.

STEAMING

Using the In-Ex Shadow Pleat Steaming Kit, thread rods through thin sections of main part. If you want a picot edge thread them through centre of each thin section. For a smooth edge, thread them in and out along edge of thin sections. Follow instructions that come with the kit and steam skirt to required length. When skirt reaches length required, remove weights. Measure skirt again as sometimes it shortens when weights are removed. If it is not long enough, work out extra length needed and rehang the weights. Steam again to extra length. Remove weights. Finish as kit instructions and leave until completely dry.

MAKING UP

Join one waistband seam. Insert elastic and join ends with 1 cm overlap. Join second waistband seam. ■

PUNCHCARD USERS

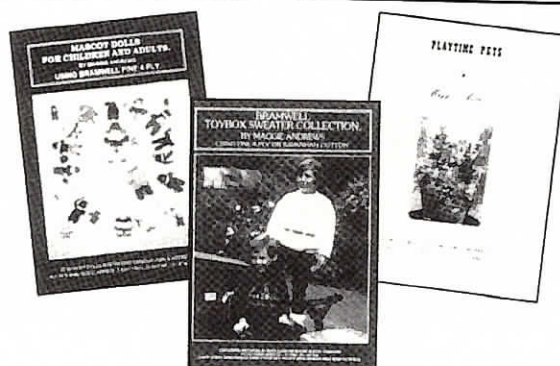
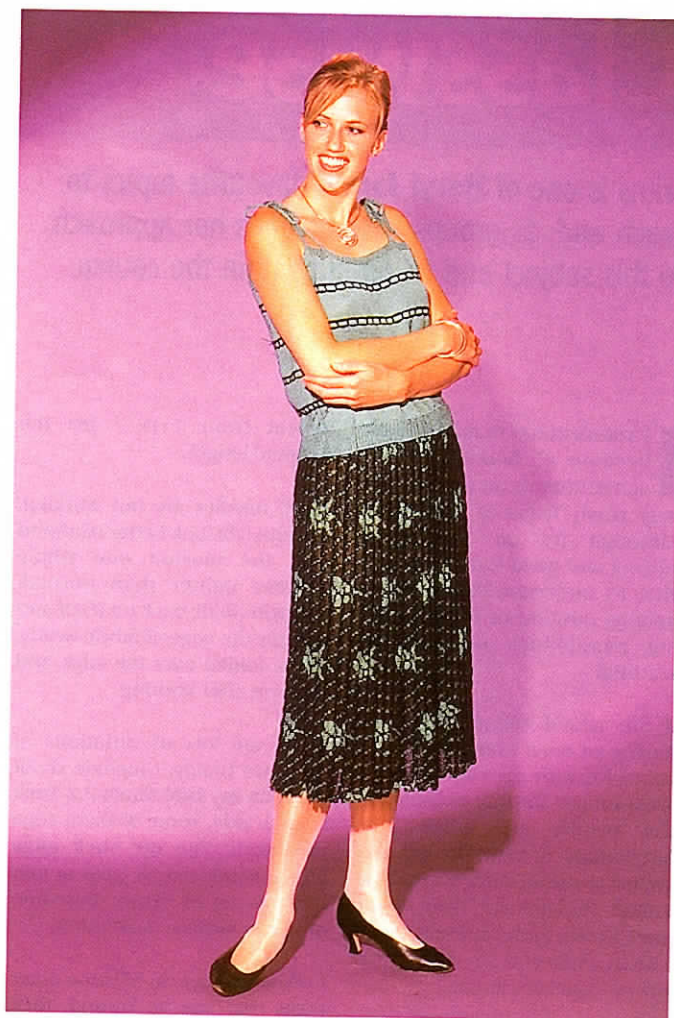
There are four styles of Fair Isle Shadow Pleat Skirts for punchcards in Maggie's book *Skirts and Tops*. It costs £4.50 including p & p. Overseas friends should add 50p for addresses in Europe and £1.00 for the Rest of World (send remittance in Sterling only, please).

The camisole top shown with this skirt is from Maggie's book *Summer Wardrobe*. This book contains two skirt patterns, a jacket pattern and eight summer tops. Each of the tops can be made with yarn left over

from this skirt. Again, it costs £4.50 including postage and packing. Overseas friends should add 50p for addresses in Europe and £1.00 for the Rest of World (send remittance in Sterling only, please). The books are available from:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

For an illustrated catalogue please send a self-addressed, stamped envelope or two International Reply Coupons.



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Classwise

Trims is one of **Beryl Jarvis'** favourite topics to teach and, as groups vary, so does her approach to this subject and its timing within the course.

If a student has to miss a week because of holiday, family commitments and so on, I may teach Trims at that time. Although it's an interesting subject and great fun, it's not as vital as understanding tension, holding position or the patterning possibilities of machine knitting!

If the school where I teach is having an open evening - which coincides with my class - it's an ideal subject for that evening, as the results are quick and fascinating. It helps to sell the course to future students and, as today's students are likely to get interrupted, each trim only takes a short while and any disruption will not spoil the lesson.

Most trims are quick and easy to knit on the machine - one aspect that differs between hand and machine knitting. Hand knitters are not usually inclined to knit trims! As long as the process is repeated over and over again, the finished trim looks fine.

TUCK LACE TRIMS

By having some needles in non working position and knitting a tuck stitch, the result is Tuck Lace and by working over a few needles, interesting braids can be knitted. Instead of punching out a long punchcard or programming an electronic machine and using the tuck setting, it is often quicker and easier to use holding position and create the tuck loops over the stems of needles selected manually into holding position.

SAMPLE A

This trim is worked over seven needles, set up with non working needles arranged as shown in Fig. 1 on the opposite page. Start by casting on and knitting enough rows to hang a weight on or hold the work.

* Set the machine to HOLD, move the needles marked x into holding position, knit four rows, cancel HOLD and then knit two rows*.

Repeat from * to * for the required length.

As all needles are not working, the trim will look better if knitted with the tension one whole number tighter than normal. This trim folds back on itself and finishes the edge of fabric neatly, if it is folded over the edge and sewn on after knitting.

There are lots of variations of tuck lace braids. I include six of them on my **Info Sheet 2.2 Tuck Lace Braids**. Some of them edge the fabric like the shell edge above, some can be used to join two pieces of fabric together, others as surface decoration.

Let's now move on to some other trims that can be knitted, then attached.

SAMPLE B - RUFF

Cast on ten stitches and knit 20 rows.

Using a double transfer (two-prong) tool, pick up two loops from the left hand edge of the cast on row and put them on to the two right hand needles.

* Knit 20 rows. Pick up two loops above where last picked up stitches were placed*.

Repeat from * to * for required length.

SAMPLE C

A two-colour, heart-shaped trim

can be made by a similar method. Start by casting on ten stitches.

* Knit ten rows. Pick up the outside loops from the first row and put on to the centre needles, change colour*. Repeat from * to * for required length.

SAMPLE D

A similar trim can be knitted by casting on eleven stitches and knitting two pieces of fabric - the same length but in different colours. For the first length, work as follows:-

* Knit twelve rows. Transfer the centre stitch on to its adjacent needle, leaving empty needle in working position*.

Repeat from * to * for the required length and finish by knitting six rows and casting off.

For the second length, start by knitting six rows, transfer the centre stitch then repeat from * to * and finish by knitting twelve rows and casting off.

Thread the first and second pieces through the centre holes alternately.

SAMPLE E - CABLE EDGE

Another way of knitting trims is to knit and attach them to the garment at the same time. This saves sewing up afterwards.

Start at the far right of the

machine and cast on seven stitches.

* Knit two rows, pick up one stitch from the edge of the garment on to the next empty needle on the left side; repeat from * three times. Ten needles are now in work.

Using a treble (three-prong) transfer tool, move the three stitches from the right on to the centre three needles. Seven needles are now in work*.

Repeat from * to * along garment edge.

Take care to pick up neatly and evenly.

This trim can be made in the same colour or a contrast; the stitches can be picked up with the knit or the purl side facing and either side can be used as the right side. It is a very versatile trim that takes the natural curl out of single bed fabric.

SAMPLE F - LOOP TRIM

With wrong side facing and using a treble (three-prong) transfer tool, pick up three stitches from the right hand edge of the garment and place them on to three needles.

* Knit six rows. Using the treble (three-prong) transfer tool, pick up three stitches immediately to the left of last three and put them on to the same needles*.

Repeat from * to * for the required length.



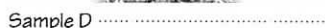
Sample A



Sample B



Sample C



Why not knit a cord as a trim? It's easy - please refer to your manual if you can't remember how to knit one. The cord can be attached as you knit, if the edge of the fabric is picked up on to an edge needle every two rows. Try also knitting another cord, picking up from the first cord every two rows.

Trims can make a very good alternative to ribbed welts and are especially useful if you don't have a ribber. As the students in the class are all working on single bed machines, they are generally pleased to learn about other ways of finishing their fabrics - but please do take care

Cut through between the two centre needles. This will need sewing to the garment afterwards, as shown above in Sample G.

Pom-poms can also be made on the machine.

Tie around the centre and cut through the loops at each side.

By the end of this lesson, we have usually had a few laughs and the class are buzzing with ideas to finish their garments with interesting trims. ■

The instructions for most of these trims are taken from Beryl's **Info Sheets**. Why not try them - and then create your own variations by knitting more rows or less? Beryl will be pleased to let you have more information if you contact her at the following address:-

Beryl Jarvis
90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel:- 01664-850418



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Woman's Cardigan

Designed by Betty Manwaring of Beka Knits

Pattern Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Designer Yarns Merino/Lamb's Wool 2-ply. (Yarn Guide No.6.)

1 x 500 g cone in Porcelain (MC).

1 x 500 g cone in Wedgewood (A).

1 x 500 g cone in Fawn (B).

6 buttons.

2 shoulder pads.

GARMENT WEIGHT

Finished garment in first size weighs 400 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Designer Yarns, PO Box 18, Longcroft, Keighley, West Yorkshire BD21 1BR.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 2.

Knitting Instructions

MEASUREMENTS

To fit bust 92 [97, 102-107] cm, 36 [38, 40-42] in.

Actual size 99 [110, 119] cm, 39 [43½, 47] in.

Length to shoulder 60 cm, 24 in.

Sleeve seam 39.5 [44, 44] cm, 15½ [17½, 17½] in (adjustable).

TENSION

40 stitches on each bed to 14.2 cm and 60 rows to 4.5 cm, measured over jacquard pattern (stitch size approx 4½/4½).

KNITTING NOTES

- Before knitting, prepare any reader sheets needed from the charts provided.
- MC and B are used single throughout.
- A is used double for ribs, but single for jacquard pattern.

BACK

Handle down. Orange strippers. Set up 142 [158, 170] Ns on each bed at centre of machine in WP.

* Arrange Ns for 2x2 rib (2x1 N

Program

PROG - ENT
ERASE - ENT
CAST ON - 4 - ENT
ALL ST PATT - NO
ST PATT A - • - ENT

Read card 1

ALTER - ENT
DIRECT - NO
ADD - ENT
ADD WHAT? - • - ENT

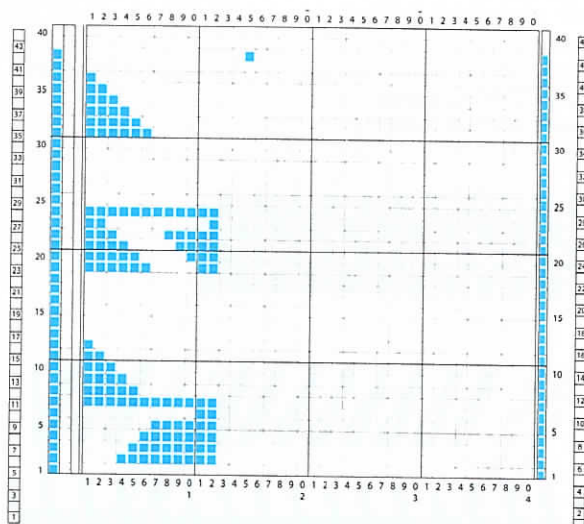
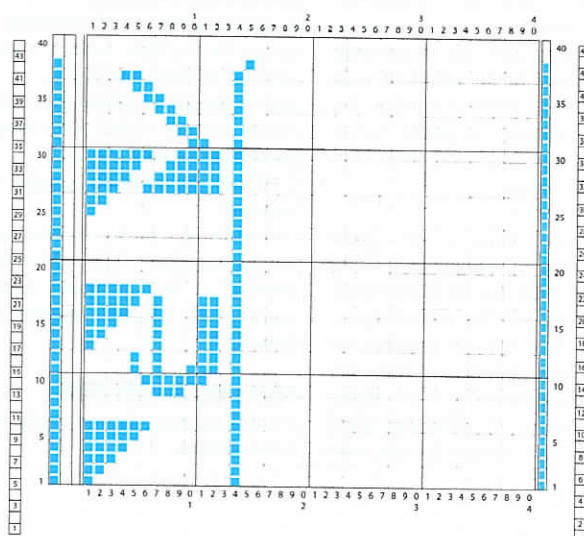
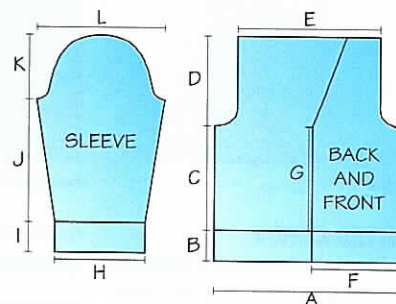
Read card 2

ALTER - NO
3 COL - ENT
ADD - NO
KNIT TECH - 195 - ENT
ALL ST PATT - ENT
TEST - NO
FORM - NO

arrangement). Rack once to left. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of A, K 1 row. Set lock on CX/CX and stitch size to 3/4, K 2 rows. Rack once to right. Set lock on N/N and stitch size to 3½/3½, K 44 rows. RC shows

Diagrams & Charts

A = 50 [56, 60] cm
B = 8 cm
C = 28 [28, 26] cm
D = 24 [24, 26] cm
E = 37.5 [41.5, 43] cm
F = 24 [27, 29] cm
G = 26.5 cm
H = 24.5 [29, 29] cm
I = 7.5 cm
J = 32 [36.5, 36.5] cm
K = 17 [17, 19] cm
L = 34.5 [39.5, 41.5] cm



47. Push up empty in-between Ns on both beds to WP *. 142 [158, 170] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 50. Engage st patt A. Set RC at 000. Set lock on BX↔/LX and stitch

size to 4½/4½. Remove one end of A. Using one end of each colour, cont in stripes of 2 rows MC, 2 rows A and 2 rows B. K until RC shows 376 [376, 350].

SHAPE ARMHOLES

Cast off 8 [7, 7] sts on each bed at beg of next 2 rows. K 8 [6, 5] rows.

** Dec 1 st on each bed at each end, K 10 [8, 7] rows; rep from ** 0 [3, 13] more times.

*** Dec 1 st on each bed at each end, K 11 [9, 8] rows; rep from *** 7 [7, 1] more times.

Dec 1 st on each bed at each end. 106 [118, 122] sts on each bed. K until RC shows 697. Transfer sts to front bed. Cast off.

RIGHT FRONT

Handle down. Orange strippers. Set up 68 [77, 83] Ns on each bed in WP.

Work as for Back from * to *.

68 [77, 83] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 50. Engage st patt A. Set RC at 000. Set lock on BX↔/LX and stitch size to 4½/4½. Remove one end of A. Using one end of each colour, cont in stripes of 2 rows MC, 2 rows A and 2 rows B. K until RC shows 358 [358, 351].

1ST & 2ND SIZES

SHAPE FRONT EDGE

Dec 1 st on each bed at the right edge on next and foll 18th [17th] row, K 0 [1] row. RC shows 377.

SHAPE ARMHOLE

Cont to dec at front edge on every 18th [17th] row from previous dec and at the same time, cast off 8 [7] sts on each bed at beg of next row, K 9 [7] rows.

** Dec 1 st on each bed at armhole edge, K 10 [8] rows; rep from ** 0 [3] more times.

*** Dec 1 st on each bed at armhole edge, K 11 [9] rows; rep from *** 7 more times.

3RD SIZE

SHAPE ARMHOLE

Cast off 7 sts on each bed at beg of next row, K 6 rows. RC shows 358.

SHAPE FRONT EDGE

Dec 1 st on each bed at right edge on next and every foll 16th row and at the same time, work as follows:-

** Dec 1 st on each bed at armhole edge, K 7 rows; rep from ** 13 more times.

*** Dec 1 st on each bed at armhole edge, K 8 rows; rep from *** once more.

ALL SIZES

Dec 1 st on each bed at armhole edge. Cont to dec at front edge only on every 18th [17th, 16th] row from previous dec until K [38, 38] sts rem on each bed. K

until RC shows 697. Transfer sts to front bed. Cast off.

LEFT FRONT

Work as for Right Front, reversing shaping.

SLEEVES

Handle down. Orange strippers. Set up 70 [82, 82] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of A, K 1 row. Set lock on CX/CX and stitch size to 3/4, K 2 rows. Rack once to right. Set lock on N/N and stitch size to 3½/3½, K 38 rows. RC shows 41. Push up empty in-between Ns on both beds to WP. 70 [82, 82] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 44. Engage St Patt A. Set RC at 000. Set lock on BX↔/LX and stitch size to 4½/4½. Remove one end of A. Using one end of each colour, cont in stripes of 2 rows MC, 2 rows A and 2 rows B and at the same time, shape sides by inc 1 st on each bed at each end on next and every foll 28th [20th, 26th] row until there are 88 [102, 94] sts on each bed, then on every foll 30th [31st, 26th] row until there are 98 [112, 118] sts on each bed. K until RC shows 428 [488, 488]. You can adjust the length at this stage, if required.

SHAPE TOP

Cast off 7 sts on each bed at beg of next 2 rows. K 5 [3, 3] rows.

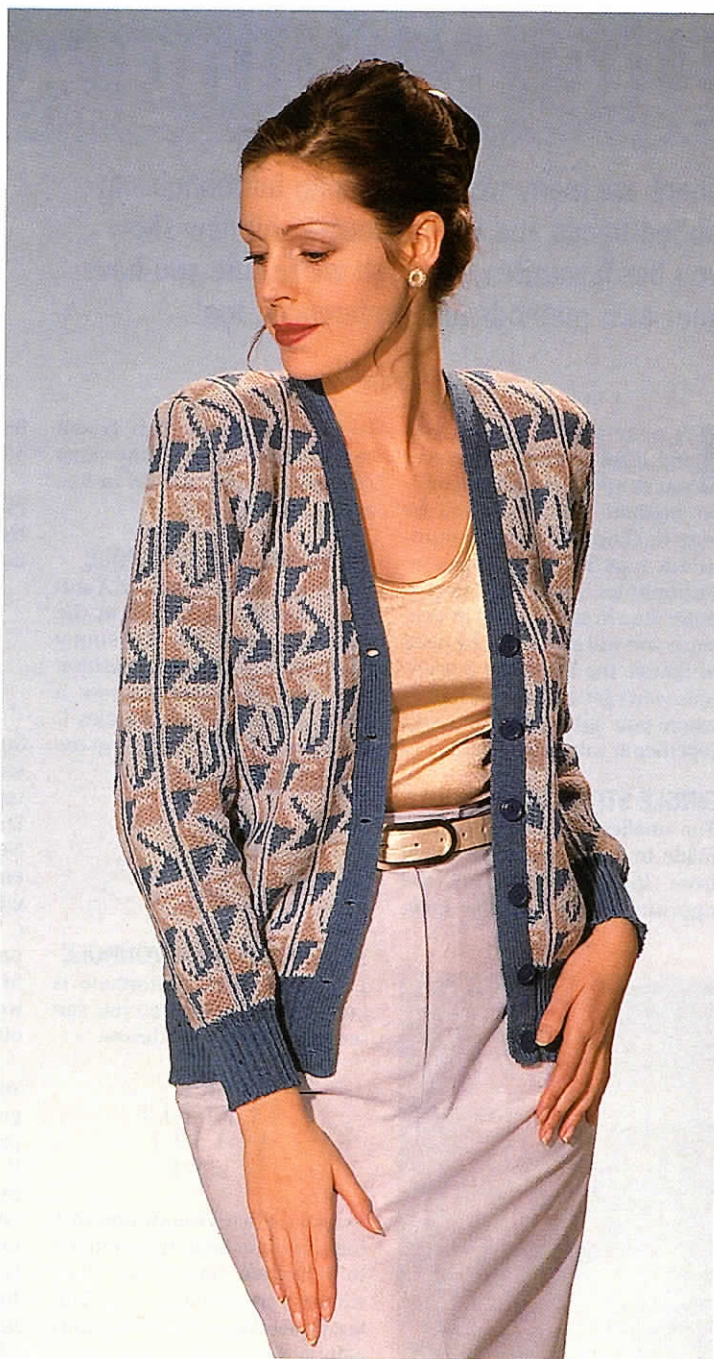
* Dec 1 st on each bed at each end, K 7 [5, 5] rows; rep from * 6 [3, 0] more times.

** Dec 1 st on each bed at each end, K 13 [6, 6] rows; rep from ** 5 [4, 8] more times.

*** Dec 1 st on each bed at each end, K 12 [10, 11] rows; rep from *** 2 [5, 8] more times.

**** Dec 1 st on each bed at each end, K 7 [9, 10] rows; rep from **** 2 [5, 2] more times.

***** Dec 1 st on each bed at each end, K 6 rows; rep from ***** 5 [1, 8] more times.



2ND & 3RD SIZES

* Dec 1 st on each bed at each end, K 5 rows; rep from * [8, 1] more times.

ALL SIZES

34 [34, 38] sts on each bed. RC shows 655 [714, 745]. Transfer sts to front bed. Cast off.

FRONT BORDER

Handle down. Orange strippers. Set up 10 Ns on back bed and 9 Ns on front bed in WP for full needle rib. Set RC at 000 and set lock on N/N and stitch size to 2½/2½. Using 2 ends of A, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows and then set lock on N/N and stitch size to 3½/3½, K 5 rows. RC shows 8.

* Make a buttonhole over 4th, 5th and 6th sts on each bed from right edge, K 31 rows; rep from * 4 more times.

Make a buttonhole over same Ns as before. RC shows 163. K until RC shows 600. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew front border in position with buttonholes on right front. Neaten end of border, unravelling excess rows as required. Finish buttonholes. Sew on buttons. Sew in shoulder pads. Give final light steam. ■

The Ribbing Attachment

There are many ways of working buttonholes in ribbed bands and **Doris Coutts** will now show you her favourites, although we're sure you have your own methods and preferences, too!

It's quite a good idea to knit and label samples, whenever you come across an unfamiliar method - then you will be able to choose the most appropriate type for your garment. Buttonholes in rib do stretch more than in stocking stitch and, since you will not normally need to double the band, the buttonhole won't get smaller - as it does when you join the two holes together in a doubled band.

SINGLE STITCH BUTTONHOLE

The smallest buttonhole of all is made by transferring one stitch from the ribber bed to the opposite needle on the main

bed, or vice versa. This is still really only suitable for the small size baby button, so next in line is the two stitch.

TWO STITCH BUTTONHOLE

For this, transfer stitch C to A and stitch B to D, as shown in the diagram below. Put the empty needles back to working position and when you knit the row, a zigzag will form over needles C and B, which will knit off on the next row.



THREE STITCH BUTTONHOLE

The three stitch buttonhole is not quite as simple, as you can see from the diagram below.



Transfer stitch D outwards to E (on the same bed), then stitch B to E (which now holds three stitches) and stitch A to C. This leaves needles A, B and D empty with D the needle in between A and B. Put the empty needles to working position, knit one row and the zigzag will form.

I find it best to put these three needles fully forward for the next

few rows to make sure they knit off properly.

FOUR STITCH BUTTONHOLE

Here's the last one for the transfer method:-



Stitches A and B are transferred sideways to needles E and F respectively, while stitches C and D are moved to needles G and H. Needles A, B, C and D are now empty - check to make sure they will form a zigzag. Bring needles C and D back into working position and knit one row, then bring needles A and B back to working position and again knit one row.

You will see a strand of yarn going across from needle G to H, pick this up and put it on needle E or F. This makes a neater finish than simply putting all four empty needles back to working position on the same row. Continue knitting, bringing the four needles fully forward for the next few rows as for the three stitch buttonhole.

I have shown all diagrams as if knitted in full needle rib, but any of these can be used in 1x1 rib, the method is the same. However, the four stitch

buttonhole in 1x1 rib needs quite a stretch when transferring, so you must be careful not to drop any stitches during the process.

LARGE BUTTONHOLES

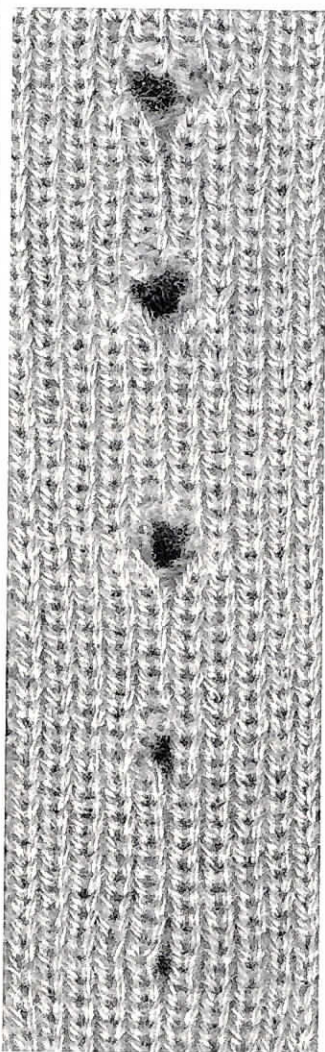
For larger buttonholes, the usual method is to knit the required number of needles with a contrast yarn by hand and finish off afterwards. Alternatively, you can use the single bed method of transferring the stitches to the main bed, casting off with an extra piece of main yarn and then casting on again - with a zigzag between the beds, or an e-wrap which is neater.

For this, starting at the left hand side, you do a normal anticlockwise e-wrap over a main bed needle, then over to the ribber bed needle and do a clockwise e-wrap. This latter method means that the new stitches are not weighted at all. I suggest you put a short length of nylon cord across the zigzag, hold the ends with some tension below the needlebeds until several rows have been knitted. The new stitches will then have picked up some weighting from the adjacent knitting.

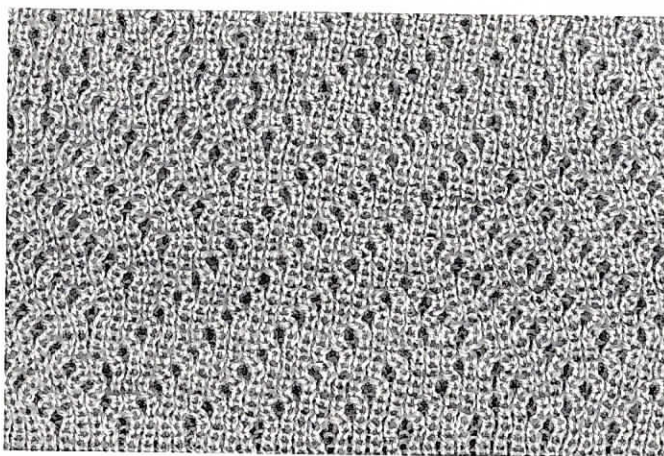
VERTICAL BUTTONHOLES

Personally, I don't like vertical buttonholes in ribbing, because the pull on the buttonhole is horizontal and - especially in ribbing - is likely to distort it. However, the method is similar to knitting a vertical buttonhole in single bed work, by knitting first one side, with the other part in holding position and then reversing the two settings.

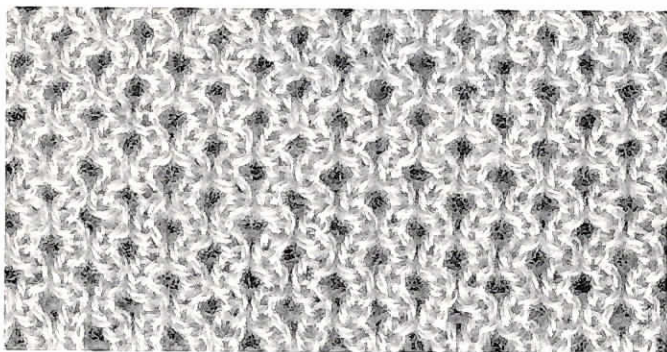
In ribbing, watch the weighting of the second side, as you knit the first side - and vice versa. Finish the first side with the yarn in the centre and don't forget to pull down a loop of yarn, before starting on the second side also at the centre. If you forget this, the top of one side will be joined to the bottom of the other, which is going to be difficult to finish off! Sample 1 shows all four transfer buttonholes.



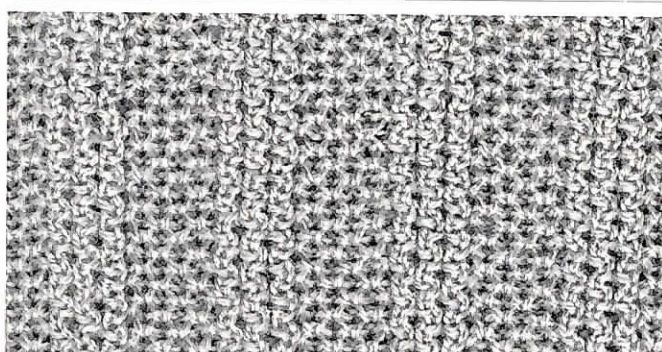
Sample One



Sample Two



Sample Three



Sample Four

STITCH PATTERNS

So, let's leave buttonholes and get on to stitch patterns. We have done the basic settings, so now let us see what we can do with punchcards. We will start with the cards that come with the basic pack.

PUNCH TUCK RIB

First of all, there is punch tuck rib, followed by another section called tuck rib and the difference between the two is not very well defined. I differentiate by saying tuck rib has needles out of work on one or other (or both) beds and may or may not use a punchcard, whereas punch tuck rib has all the needles working on both beds, with the main bed set to tuck both ways and using a punchcard - alright??

Since we are going to work with full needle rib in half pitch, the choice of yarn should be equivalent to a three ply, or two strands of 2/30's. My samples are knitted in Jandis, but there are other fine three ply yarns, equally suitable. Working with fine yarn, you will find it better to insert the Close Knit Bar, although with some yarns, you may not need it; with Jandis, I certainly needed it!

There is surprisingly little information given in the ribber instruction books on choice of punchcard, or Stitchworld patterns for punch tuck rib. The Brother No.3 Stitch Pattern Book and the Knitmaster Memomatic Punchcard Book do have some extra punchcards and, in theory, any tuck stitch pattern should be usable. However, you need to look generally for a two row tuck stitch pattern, rather than a four row, as the former produces a more even fabric.

There is not a lot of variation in the tension swatch between different punchcards, but this doesn't mean you can skip doing the tension swatch before starting a garment! However, it does mean that you should be able to work in bands of different

stitch patterns, without much variation in size.

I find a fairly definite pattern that shows up well is best, so choose one where the tuck stitch lines are well defined against the background. Diamonds and vertical zigzag patterns usually work well. Sample 2 shows Stitchworld Patterns 263 and 241 for the effect, but Card 5 in the basic Brother pack is a smaller version of Stitchworld 263 and is the illustration used in the Brother ribber instruction book. I used Tension 3/3 with the slide lever on I for these samples. I suggest you experiment with tuck cards, making a note of anything that takes your fancy! Sample 3 of punch tuck rib uses everyone's basic Card 1, elongated. Some Brother packs have this already done, such as Card 2.

Cast on in full needle rib and knit a few rows. Insert the punchcard and select the first row in the usual way. Set the main bed to tuck both ways and the ribber to normal knitting. In Jandis, I used Tension 3/3 with the slide lever on I. This produces a neat honeycomb stitch which is very suitable for baby garments and similar to a Passap basic double bed tuck stitch.

Using the same card, also elongated, we can progress to my idea of tuck rib, that is using a card, but with some needles out of work on the ribber bed. The set up is as follows:

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The ribber bed has three needles in work and five out of work all along the line. The main bed is set to tuck both ways and the ribber is set for normal knitting. Knitted at the same tension as previous samples, you can see from Sample 4 how neat a fabric this produces. As long as the repeat of needles in and out of work on the ribber bed adds up to a number which will divide

into 24, you can vary the spacing of the ribber bed needles to suit yourself.

You can also use the same card, elongated if necessary, to try a tuck rib with needles out of work on the main bed. Five needles are in working position and one is out of work, while on the ribber all needles are working. If you start and finish on the main bed with three needles in working position at each end, you will keep an even rib when joining the pieces together!

It is an interesting point that since the needles are tucking alternately every two rows, it doesn't matter which needles are left out of action. However, this is not always the case - some designs will use a K 1, P 1 setting and should tell you where centre O comes on the needle diagram. If you get this wrong, you could find your needles are not patterning at all! It's best to check this before you even cast on, otherwise you could end up shifting all your stitches along one needle - and don't forget you can use your garter bar for this, if you have to!

On machines which pre-select the needles for patterning, bring the required needles into work, in the given set-up. Set your machine for patterning and run the carriage across the needles, checking to see that the tucking needles stay back - you don't need any yarn for this. If all the needles come forward, you have selected the wrong needles.

For Silver Reed and Knitmaster machines, take the brush assembly or ribber joining arm off the carriage and set the machine to pattern as before. You will see that the tucking needles don't come as far forward as the knitting needles, when you run the carriage over. Needles for slip stitch hardly move at all so, for this check, you could set the main bed to slip instead of tuck. Alternatively, you should read up your

instruction book on how to check the grey touch levers for needle settings.

By the way, when you have needles out of work on the main bed in patterning, you must turn off any end needle selection buttons, or set the pattern lever to KCII for single motif. Otherwise, the machine reads the out of work needle as an "end needle" and will select the next needle forward. If it should really be a tuck stitch, it will knit plain instead. (This is also something to remember when knitting tuck lace on the single bed.)

Talking of working in K 1, P 1 rib rather than full needle rib, you can then of course use 4 ply yarn and higher tensions. In *Mary Weaver's Ribber Book I*, she had some special cards for a 1x1 rib set up. Other sources are 12 stitch patterns, perhaps for a chunky machine. You have a choice of doubling the width of the pattern by punching each hole twice across the width, so that the 12 stitch pattern becomes a 24 stitch pattern. Electronic machines score here by using the double width lever.

Alternatively, you can punch every other column of the 24 stitch card, leaving blank columns in between. However, though you have more punching to do in the first option, you don't have to worry about which needles are selected for the 1x1 rib - with blank columns, you do! You will find further choices for tuck ribs in *Kate Armitage's* excellent *Card 1* and *Card 3* books; these are still in print and obtainable from:-

**Metropolitan
The Pinfold
Poole, NANTWICH
Cheshire CW5 6AL
Tel:- 01270-610038**

If you have any queries, you can always write to me care of **To & Fro**, or e-mail me at DorisCoutts@compuserve.com. So, off you go and get tucking! ■

Ann Kite's Video Offer

You'll be pleased to know that **Ann Kite's** annual Summer Video Offer has returned. Save £££s with this exclusive offer for our readers - open until the 30th September!

It is very tempting to think that all **Machine Knitting Monthly** and **To & Fro** readers know who Ann Kite is, know about her videos and her views on tuition for machine knitters. However, while we know that we have many loyal readers who have been with us for years, there are new knitters joining us all the time and many of you may be wondering who Ann is and what she does! So, let's start with some very basic questions.

"Who are you, Ann Kite?"

I am a full time professional teacher of machine knitting. For the last 16 years, machine knitting has filled my entire working life. I spend all my time designing my courses to an intensive set of standards published by the government and then putting the courses on to video. I also write "Teach In" for **Machine Knitting Monthly**.

"How did you come to start making videos?"

I really enjoy communicating with people, analysing a problem, or a technique and passing that information on to people. In other words - I enjoy teaching! In the mid-eighties, I was running residential courses for machine knitters, was fully booked for months ahead and had a waiting list. The need for good teaching was so great that it seemed to me that video was the obvious way

to make quality teaching available to large numbers of people.

"What makes your videos special?"

Using film making techniques involving intensive planning, camera work and editing. If I get these right, the knitter will not be aware of them ... get them wrong and she will certainly know!

Video is seen as a relatively quick, easy and cheap alternative to film. However if you do use video in a quick, easy and cheap way, you do not make a quality educational video. Uniquely, I apply film making techniques to video, in order to get the standards I want and it is still more economical than film. I am told that I am continually pushing the technology available to its limits.

I do the planning and most of the editing. The camera work and the remaining editing is done by Bob, an expert from a university media department. Bob's use of the camera is superb and he is always determined that the knitter can see the knitting processes - rather than just me sitting at a knitting machine. It was the use of film techniques and Bob's expert camera work that won us an award in the Open Learning Awards for Excellence in 1994.

The Certificate Courses

Knitters work through the videos, have a weekly supportive 'phone call and send swatches and garments for assessment. What has been the response?

The response has been small - but enthusiastic. The number wanting to take a Certificate course has been fairly modest - but those that have, have taken several courses. One knitter is just about to earn her third certificate and others are on their second course.

I am not concerned that the numbers are relatively low as I spend quite some time with each knitter and therefore cannot take on too many at once. What does concern me is that many knitters say to me, "I don't want to take a Certificate course, because I am not clever enough". This response doesn't surprise me because I know that many knitters lack confidence in their abilities. I just wish I could work out how to reach them and help them overcome this feeling.

The assessment is not a once-and-for-all event - assessment is on-going throughout the course. This may sound daunting, but one reason for the assessments is to ensure that the knitter is "getting it right" and gradually improving her techniques. If an assessment isn't right or could be improved, it can be repeated. I am pleased to say that, so far, every knitter who has taken a course has achieved a Certificate.

I found designing the Certificate and its contents a very enjoyable task. I decided on a certificate - with a copy of the schedule of assessments plus a record of the grade that the knitter achieved for each assessment, all in a decorative folder.

What do you think about the current debate among knitters about classes and standards? I have always felt very strongly about this topic. In 1983, I wrote to a magazine with a contribution to a debate about tuition

and standards for machine knitting. I lobbied COSB (the Crafts Occupational Standards Board), over several years on behalf of machine knitters. The COSB were trying to develop National Vocational Qualifications for the crafts. Government funding was stopped before the project was completed.

Setting up standards is a very time consuming and therefore costly business. Who will pay for this? As long as we, as a country, go on electing a government on the basis of a low taxation policy, I cannot see that there will ever be government funds for a project such as this.

The questions are endless. Who will set the standards? Who will administer them? Who will pay for that administration? Who will assess would be teachers of knitting? Who will pay for their training? Will there be a team of assessors around the country?

I believe that there will never be enough funds for good evening classes on a variety of levels in every town and that, in thinking along those lines, we are 30 years out of date. This is the age of the information superhighway - of schools being connected to the Internet; the Open University; distance learning through television, radio, interactive video and plain VHS video. We should be concentrating on providing the materials and backup for open learning.

Even these forms of learning cost money. I have developed 25 hours of video and it would probably take the average knitter six years of evening classes to cover the same ground that the videos do! If I priced my time at a reasonable "rate for the job", the videos would have cost in the region of £400,000 to develop! It sounds a lot of money - and it is a lot of money! - but it is a one-off cost to develop tuition that will be available for many years and has the potential to reach hundreds of thousands of knitters around the world.



Save £££s



Open learning is very cost effective. If it were not, the Open University would not be such a success. There are ten thousand or so knitters who share my vision and they have enabled my project to keep going. If it were hundreds of thousands of knitters, the sales of the video courses could have funded the development of agreed standards and syllabuses, teams of assessors, trained and qualified teachers who would support knitters using the video courses.

We should have an Open College of Knitting in the style of the Open University, to serve knitters throughout the UK and around the world - and this could still happen. I don't think it can, or should, be left to one individual.

I have been thinking hard about this. Perhaps the way forward would be an Educational Trust for Machine Knitters; a charitable organisation set up to make all of the above possible. As I imagine it, it would have a management committee, probably volunteers, of experts in open learning and, or, machine knitting. The daily work of the Trust would be done by paid employees. I think a Trust along these lines might be able to attract funding. If anyone thinks that such a Trust is a good idea and a possibility I would like to hear from them.

My Certificate in Practical Knitting is an attempt to get something working on the ground. Knitters can still use the videos without being assessed; working simply for their own pleasure and satisfaction.

THE OFFER

As an incentive to knitters to use open learning, my videos are at very attractive prices until 30th September 1998. A knitter buying a full set will save £38.25 - but even if your needs are more modest and you are considering buying only one video, you can still save £4.50. Details of the videos and prices are in my advertisement on page 31 or can be obtained direct from me at this address:-

**Ann Kite, The Llanerch
NEW RADNOR
Powys LD8 2TP
Tel/Fax:- 01544-350627**

I must now get on with an assessment that a knitter living in Oslo is waiting for - a good example of Open Learning overcoming distance and geography! ■

SPECIAL NOTE FOR USA & CANADIAN READERS

For knitters in the USA and Canada, I now have the ribber videos 7A, 7D, & 7F available in NTSC standard and eventually, I plan to have all the ribber videos available in this standard.

Free Tickets

We have 20 pairs of free tickets to give away to any reader who would like to visit the forthcoming **12th Scottish Knitting & Needlecraft Fair** at the Royal Highland Showground, Ingleston, Edinburgh on the 23rd, 24th or 25th October 1998.

**Nationwide
Exhibitions**

Over 100 exhibitors will be in attendance, covering all aspects of knitting and needlecraft, so visitors will be able to see and buy all the best craft products. Four fashion shows will be staged each day and the workshop and demonstration theatres will offer help and advice. The venue has first class facilities, there is free on-site parking and is easily reached by road. A free return bus will collect and return visitors to St Andrews Square in Edinburgh city centre.

Admission prices are £5.00 for adults and £4.00 for senior citizens. Accompanied children up to 16 years old are admitted free. There is a reduction of £1.00 per ticket if purchased in advance and special group discounts are also available. Details can be obtained from **Nationwide Exhibitions** at the address shown below.

We also have 20 pairs of free tickets to give away to any reader who would like to visit **The 15th National Knitting & Needlecraft Exhibition** at the NEC, Birmingham on the 8th, 9th, 10th or 11th October 1998.

With over 200 exhibitors, the "National" covers all aspects of knitting and needlecraft. Visitors will be able to enjoy a whole series of attractions, see and buy all the best craft products. The fashion shows will take place throughout each day and the Knit Clinic will offer help and advice.

The NEC is easily reached via the M42 motorway and free courtesy buses run from the car parks. Special coach drop arrangements can be made and there is free left luggage at the show. Platforms at Birmingham International railway station lead visitors straight to the exhibition entrance.

**40 pairs
of Free
Tickets!!**

Admission prices are £6.50 for adults and £5.00 for senior citizens. Accompanied children up to 16 years old are admitted free. There is a reduction of £1.00 per ticket if it is purchased in advance and special group discounts are also available. Further information can be obtained from:-

**Nationwide Exhibitions (UK) Ltd
PO Box 20, Fishponds
BRISTOL BS16 5QU
Tel:- 0117-907 1000**

All you have to do to enter our **FREE** draw for show tickets is write your name, full address and the show that you would like to visit on a postcard or the back of a sealed envelope. Then, post it to us at the address on page 3 and cross your fingers!

Terry's Corner

This month, **Terry Mason** thinks about the part that cotton and wool have played in the general wealth and commercial aspects of Great Britain.

You may know that the Lord Chancellor sits on the "Wool Sack" - a cushion filled with wool, to remind us of the debt which we owe to wool. This applies especially to Yorkshire where a high percentage of wool was cleaned, spun and dyed before being exported to all parts of the World.

Similarly, at one time about 90 percent of the World's cotton went through the Lancashire Cotton Mills. Many of those mills still stand today, although converted for other uses and the canal and road systems used for its transport are still there. Indeed, Manchester, my own home town, was called the "Cottonopolis"! Sadly, many of its fine buildings were either lost during air raids or have become obscured by modern buildings and now seem to have been forgotten by modern industry and commerce. (Sorry, that was just a little nostalgia on my part!)

At the beginning of the last century, spinning and weaving were no more than "Cottage Industries". However, as time went on, machinery was needed and eventually developed by men - often with little education. The machines were not very well accepted by the workers, who went to great lengths to try and destroy them - and thus became known as "Luddites". The great mills were unpleasant places for the work force and have since become immortalised as "Those Dark Satanic Mills".

Cotton is grown in areas which have guaranteed freedom from frost during the flowering period - the southern states of America were ideal. Unfortunately, cotton picking was very labour intensive and this led to the growth of the Slave Trade in those areas.

COTTON AS A TEXTILE RAW MATERIAL?

Cotton is "Seed Fibre", something like a dandelion, in which the fibre hairs are attached to the

seed and they are removed by the process of "Ginning". Cotton is used extensively in weaving, but also has a long history of use in knitting - especially in items such as hosiery, gloves and as Interlock in underwear. (I'll write about these sometime!)

It is a comparatively inexpensive fibre, fairly easy to clean during processing and it can withstand severe washing without losing its character. It is nice and soft, but has poor crease recovery. Cotton also has a poor lustre for many purposes, but this can be vastly improved by the process of "Mercerising" which involves running the yarns through strong caustic soda. Your embroidery silks are, in fact, mercerised cotton.

FIBRE LENGTH PROPERTIES

Cotton comes from a living item of nature and, as in wool, the fibres will be of different lengths - but there is one substantial difference. Whereas wool fibres may be many inches long - sorry, I should say centimetres these days - cotton fibres at best may only be about one and half inches long. Even so, the fibres must be twisted together to produce strong yarns. Unfortunately, in the "cotton boll" there are almost always new, immature fibres which do not spin well but. More significantly, they do not take up dye very well and produce a strong "flecked" appearance if present in too great a number.

IS COTTON SOFT?

The answer is generally "yes" and this comes from the general shape of the individual fibres. They are hollow and bean-shaped and have twists or, as we say, are convoluted. This means that the actual contact with the skin is minimal - dependent, of course, upon the amount of twist in the yarns. The best knitting yarns are "combed" to select the long fibres, so that the amount of twist required to produce a good yarn is not too high.

IS COTTON COOL?

The answer again is "yes" - and the reason is very interesting. All our lives we have to keep our body temperatures within narrow limits. We need food to make us warm, but then we must balance this by perspiring so that moisture appearing on our skin can evaporate to cool us down. This happens whether it is a hot summer day or in a snow storm.

Synthetic fibres such as acrylic, polyester or nylon do not absorb the moisture from perspiration and we can feel uncomfortable. Although wool can, of course, absorb a great deal of moisture - in doing so it becomes warmer. This is all very well if we are caught in a rainstorm, but not on a warm summer day!

CAN COTTON BE DYED EASILY?

The answer is again "yes", but this time there are some reservations. We are not only interested in the colour of a garment but also in such things as washability, fastness to light, perspiration and rubbing.

Wool can be dyed with many dyestuffs which form a chemical connection to the fibre and careful washing of wool is more concerned with the fibre rather than the loss of colour. High fastness on cotton such as may be required for items like towels, shirts, overalls and so on may be achieved by actually "making the colour within the fibre" or first applying a "mordant" to which the dye may be attached. Those who do their own dyeing of wool with natural dyestuffs will know all about this!

Most dyes applied to cotton are what are called "Direct Dyes". The fibres are first swollen in hot water and then salt is added to the dye bath to force the dye into the fibres. Unfortunately, often what goes in easily may come out easily - so wet fastness may be limited. Nevertheless, these dyes are widely used because they are

not only available in a very wide range of shades, but also are comparatively inexpensive and easy to apply.

An important item to note is the "fastness to bleeding" in cotton fabrics. Whilst some may be alright with cool washing, if left wet and in contact with other cotton fabric, the other fabric can be stained. This may happen if we have, for example, deep colour facings. There's a substantial danger of discolouration developing and, on this point, please take note that it's essential for sewing threads to have fast colours!

Naturally, light fastness should be expected to be better than wet fastness - but if you see a garment labelled, "do not dry in direct sunlight", I would not bother with it!

AN OPTICAL ILLUSION

Modern detergents contain what is generally referred to as an "Optical Bleach". This is, in effect, a fluorescent direct dye which shines nice and bright in ultra violet light with a faint bluish tinge. You've probably noticed that soiled cottons tend to develop a faint yellowish colour and, in days gone by, we always had a small bag of "Dolly Blue" to hand on wash day. The blueness will minimise the yellowness in the fabric. This could have disastrous consequences, if a pale cream garment was slipped into the "Dolly Blue" by mistake. It ended up looking as if the colour had been completely washed out - but it had not, it had just been "whitened" by the blue!

IS COTTON SUITABLE FOR HOME MACHINE KNITTING?

Again the answer may be "yes", but with reservations. You may remember that I said earlier that cotton is used extensively in industrial knitting - but this mostly with fine combed yarns on fine gauge machine. As cotton fibre are fairly short, it is

necessary to have good twist and the thicker yarns used on home machine gauges can become rather stiff when knitted. This distracts from good stitch clarity and evenness and can look somewhat unattractive in stocking stitch or Fair Isle. Cotton can often look better knitted on a home knitting machine in rib, tuck or lace.

Knowing the properties of the yarn, spinners have introduced blends of cotton with acrylics. I thought many of them were quite acceptable, especially with knit/purl structure produced by a Garter Carriage. However, the difference in lustre between the two components may not be to everyone's liking! What I did try one time was to take two strands of fine combed cotton, knitted it at Tension 6 and the result really wasn't too bad. The thing to do, of course, is to buy a cone and try it out. All our ideas have to be tried - and experimenting is an important part of knitting!

And now for something completely different ...

...KNITTER'S BLOOMERS

You may recall that I asked if any of you had had anything happen - which you might at best call amusing or, at worst, frustrating. I have a couple for you - and there's one in each category.

The first is from Mrs Ferguson who lives in Ruislip - it's amusing and must be a classic. The Ferguson family has a large collie dog who has a habit of coming into Mrs Ferguson's knitting room and nudging her hand to attract attention. One day, he was making a special nuisance of himself - probably because he wanted his dinner! Mrs Ferguson was undeterred and thought that she would finish the last few rows before giving in to him. That was not good enough and he walked across the machine, wagging his

tail ... which moved the carriage across the needlebed and his tail became caught in the knitting! They managed to get him untangled, but he left a few hairs in the pullover - as a reminder that when he wants his dinner, it is better to get it for him - Good for you doggie!

The two tales were sent to me by Elizabeth Casey who lives in Bournemouth. For the first, she recalled her earlier days - a time when, she admitted, she was not very good at Tension Measurements. She decided to knit a ribbed dress ... and ended up with a panel about eight feet long!

Later, when she invested in a Passap, unfortunately she lived too far away from the shop to take advantage of free lessons so, as she said, it was a matter of the "video, handbook and herself". No matter how hard she tried, she just could not get the knitting started.

Mr Casey took pity on her - as husbands always do - and they decided to have another look at the instruction manual. They found out that the "pushers" referred to in the manual was not the "pusher" tool she had been looking for!

Many of you will call this a real bloomer, but will have to admit to something similar. It is not an unusual mistake, especially when you are learning to knit from a manual which seems to have been written by someone who knows what it is all about - or isn't too good at translation! If you're an old hand at machine knitting and don't need a manual, how many times have you been caught trying to use a computer, video or washing machine for the first time - with only a few written words!

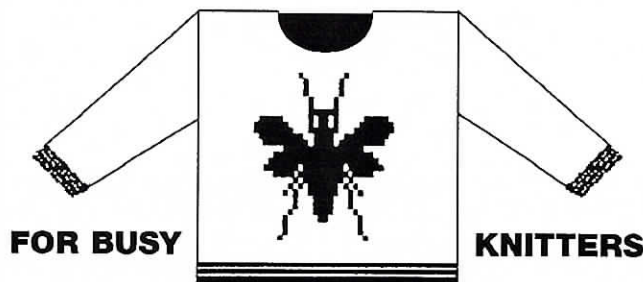
Come on, let's have a few more incidents and confessions! Cheerio for now. Have a nice summer holiday. ■

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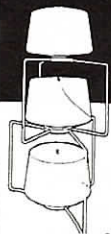
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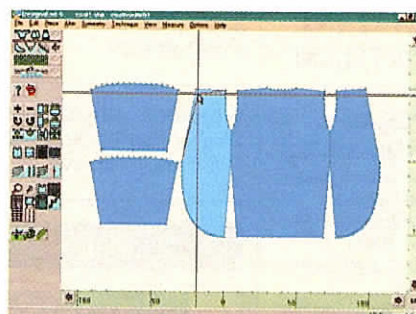
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for all hand and machine knitters



Standard Garment Styling

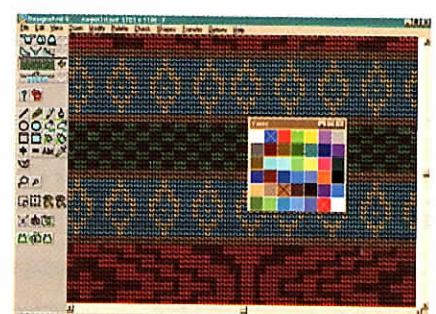
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
- Use standard measurements or enter your own for a perfect fit
- Alter styling features and ease



Original Pattern Drafting**

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

** Available only in DesignaKnit Professional



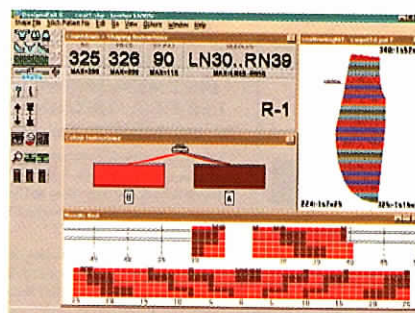
Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.

Tel: 01691 828556. Fax: 01691 82819.

Education Enquiries: 01244 318959/0973 318093.

Basingstoke: 01256 780593 Blackpool: 01253 853481 Bradford: 01274 728896 Birmingham: 0121-475 1691 Bristol: 01275 810067 Buntingford: 01763 288434
Cambourne: 01209 717891 Chester: 01244 318959 Colchester: 01206 574758 County Down: 01238 542055 Crawley: 01293 427304 Dartford: 01322 863144
Edinburgh: 01578 750260 Hemel Hempstead: 01442 219298 Herstmonceux: 01323 832429 Hollisley: 01394 411873 Jersey: 01534 855676 Leeds: 0113-269 2900
Middlesbrough: 01642 247863 Nantwich: 01270 628414 Newark: 01623 860366 Newport (Gwent): 01633 881028 Newton Abbott: 01626 369840
Perth: 01887 840455 Polegate: 01323 482552 Rochdale: 01706 521966 Rochester: 01634 841597 Sheffield: 0114-244 9888 Stafford: 01785 601425
Stockport: 0161-483 6102 Torquay: 01803 292012 Wareham: 01929 551073 West Drayton: 01895 441368 Westcliffe on Sea: 01702 512283 Wirral: 0151-648 7899
Wisbech: 01945 476343

Australia: 08 277 4750 Czech Republic (Czech version): 069 692 3366 Denmark: 098 136585 Finland: 03 5421 096 Germany (German version): 05406 899555
Jamaica (Caribbean): 809 929 9450 Netherlands (Dutch Version): 0346 266603 New Zealand: 04 47 69458 Norway: 0472 279 582 South Africa: 021 962536
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